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Figure-skating, simple and combined

Montagu Sneade Monier-Williams

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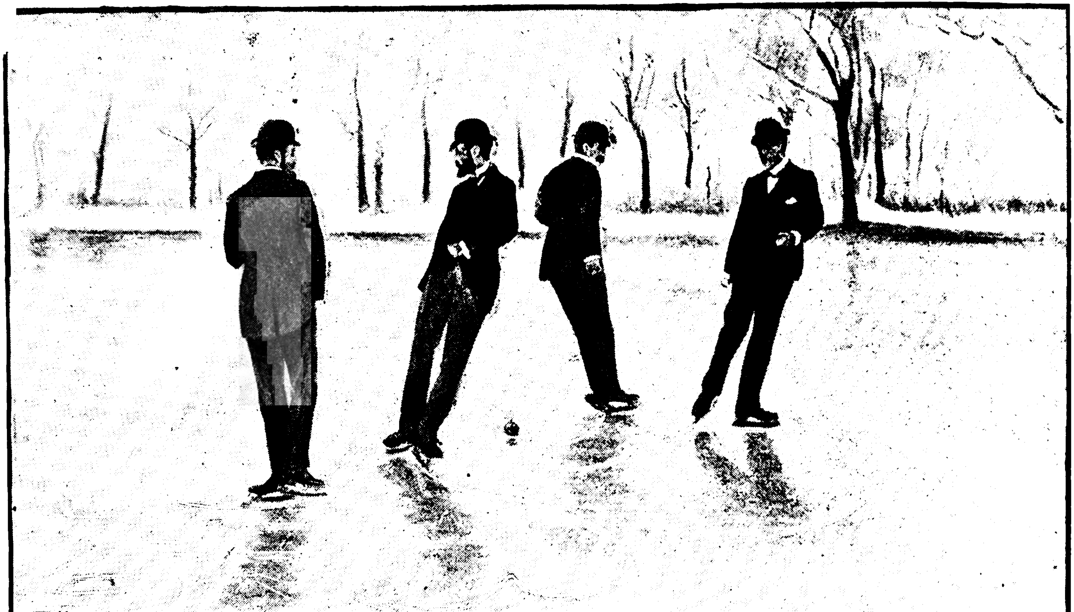

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FIGURE-SKATING, SIMPLE AND COMBINED;

BEING AN ENLARGED EDITION OF

"COMBINED FIGURE-SKATING"

ARRANGED AS A COMPLETE TEXT-BOOK OF THE ART OF SKATING AS PRACTISED IN THE LEADING SKATING CLUBS OF GREAT BRITAIN.

BY

Sneade

MONTAGU S. MONIER-WILLIAMS, M.A.OXON.,
WINTER RANDELL PIDGEON, M.A.OXON.,
AND
ARTHUR DRYDEN, B.A.CANTAB.,
Members of the Wimbledon Skating Club, etc., etc.

WITH ILLUSTRATIONS BY RONALD GRAY.

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PREFACE.

THE first edition of this book, which was put forth by me with the co-operation of my brother, Mr. Stanley F. Monier-Williams, was not intended for beginners, but only for advanced skaters who, having already mastered the art of executing simple isolated figures, were capable of skating in combination with other advanced skaters. Its title was, therefore, "Combined Figure-Skating."

Judging from the favourable reception accorded to that edition, I think I may fairly claim for it that it filled a gap in the skating requirements of the day.

Since its first appearance, however, the art of skating has immensely developed. Indeed, I have felt for some time that, should a second edition of "Combined Figure-Skating" be called for, the boundaries of the work would have to be extended, and its title altered, and that instead of consisting of a mere collection of diagrams and list of combined-figures, it would have to be enlarged into a complete guide to the art of executing on the ice the best and most approved figures, whether simple or combined. Nevertheless, I have felt strongly that the instruction should be generally limited to those figures which are used in combined figure-skating as practised in the leading British Skating Clubs.

With the view, therefore, of promoting in the most effective manner the interests of all those who aspire to excellence in a beautiful but difficult craft, I have sought the co-operation of others, and have called to my aid two of the most eminent figure-skaters of the present day, in the hope that by our united efforts we may produce a really useful guide, worthy of the graceful art which we all three love and desire others to love also.

My collaborators need no introduction from me. They are well known as entitled to a conspicuous place in the foremost rank of figure-skaters, and as pre-eminently qualified to be practical teachers of the art.

Working, therefore, conjointly together, we now put forth a comprehensive treatise, which is virtually a new work, because its aim is not only to furnish advanced skaters with a useful guide and book of reference, but also to aid the beginner in his earliest efforts, and conduct him, step by step, gradually onwards till he finds himself competent to execute every movement, simple or complex, which must be thoroughly mastered before he can aspire to be admitted into any of the more select circles of combined figure-skaters.

Nevertheless, it is right to point out that the combined-figures exhibited in the following pages, although greatly increased in number, have been arranged, as before, in a regular series, and copiously illustrated by an increased number of diagrams.

We wish also to make it clearly understood that our object has been to teach only such movements and figures as are actually executed by ourselves, and to confine ourselves to an explanation of the best methods of overcoming such difficulties as we have had personally to contend with in our own constant practice together on the ice.

Furthermore, we wish to direct especial attention to the fact that we now put forth for the first time some important additions to and alterations in that system of nomenclature which was devised in 1882 by the authors of "Combined Figure-Skating," and was then offered to skaters somewhat tentatively as an attempt to introduce a uniform plan of naming all combined-figures.

That system, with its code of rules, was a decided step in the right direction. It was adopted by all the leading skating clubs, the first to accept it being the London Skating Club in the autumn of 1882. Since that date it has been in practice throughout the fraternity of figure-skaters in Great Britain, and has on the whole worked admirably. Combined figure-skating has, in fact, by its means become greatly popularised and extended. So rapid, indeed, has been the advance of our favourite craft during the past two or three years that it has outgrown the original system which was found to be insufficient in one or two important particulars.

These particulars were laid before the skating world by the writer of this preface in a letter written to *The Field* newspaper on January 4, 1890, and suggestions for a more complete scheme were proposed. A discussion was then carried on in the columns of the same paper, and the practicability of the suggestions was tested on the ice during the phenomenally long winter of 1890-91.

After many preliminary stages, which need not here be specified, a conference was called together, which was well qualified to give an authoritative decision on skating matters, consisting as it did of the chosen representatives of the different skating clubs in London and its surrounding neighbourhood, namely:—The London, Wimbledon, Crystal Palace, Hampstead, and Thames Valley Skating Clubs.

This conference met in July, 1891, two of the authors of the present work attending it as representatives of the London Skating Club, and the third as a representative of the Wimbledon Skating Club. The whole question of the revision of the system of calling was then discussed, and a new code of Rules embodying the final conclusions arrived at was drawn up, and a tabular Explanation of Terms added.

All the members of the conference were unanimous as to the principles underlying the Rules, but it was manifestly impossible for so large a body of men to formulate the phraseology in the manner most intelligible to the beginner. We have, therefore, ventured to make a few verbal changes which in no way affect the spirit or meaning of the general code of Rules agreed upon, by which, as members of the conference, we consider ourselves bound.

This code of Rules, with the Explanation of Terms, as revised by us, will be found at the beginning of the 2nd Part of Vol. I. of this book, but the code has also been printed in the Appendix to the same volume in the exact form in which it was adopted.

We have said enough to justify us in claiming for the present work a sufficient originality of plan to distinguish it from other published works on the same subject. Nevertheless we have not sacrificed utility to originality. On the contrary, our aim has been to furnish the skater with a text-book of purely practical instruction. Hence we have taken pains to exclude all unnecessary matter, and more especially as we have had to bear in mind that a book intended to be used as a handbook on the ice ought not to be of unmanageable dimensions.

It will be noticed that we write as members of the Wimbledon Skating Club. In this we do not mean to undervalue the advantages we derive from our membership of other excellent clubs to which we have the honour to belong.

All we mean to be implied is, that it is on Wimbledon Lake, and as members of the Wimbledon Skating Club, that the authors have learnt most of what they now lay before the public. Necessarily, therefore, our book represents and reflects in an especial manner the practice of that club more than that of any other.

The 2nd Part of Vol. I. of this book—which relates to combined figure-skating—is the special work of the writer of this preface. Moreover the same writer is the author of the 2nd Volume, being the compiler of the list of 275 combined-figures arranged in groups, and of the 8 sets of Alternating calls, and the designer of the 168 diagrams of combined-figures, in the drawing of which he has been assisted by his brother. The remainder of the book is the work of his collaborators.* Nevertheless each of the three authors has benefited by the suggestions of his fellow-workers, and all three are jointly responsible for the whole book.

We desire in conclusion to acknowledge our indebtedness to Mr. G. Cunningham, of Cambridge, for the use of several instantaneous photographs taken by him upon the ice.

M. S. M-W.

11, *Gloucester Terrace,*
Queen's Gate, S.W.

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* Mr. Pidgeon is the writer of Part I., Vol. I., with the exception of the chapter on "Form," which, with Part III., is written by Mr. Dryden.

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ABBREVIATIONS.

ROF = Right foot Outside edge Forward.
RIF ,, ,, ,, Inside ,, ,,
ROB ,, ,, ,, Outside ,, Backward.
RIB ,, ,, ,, Inside ,, ,,
LOF ,, Left ,, Outside ,, Forward.
LIF ,, ,, ,, Inside ,, ,,
LOB ,, ,, ,, Outside ,, Backward.
LIB ,, , ,, Inside ,, ,,

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VOL. I.

PART I.

SIMPLE FIGURE-SKATING.

INTRODUCTION.

THE object of the first part of this treatise is to teach simple figure-skating to beginners, or to those who can already skate moderately well. They will be told what skates to use, and how to mount them; how to master their edges, and how to carry themselves upon the blades and skate in good form. Then they will be taken through a series of figures and taught how to skate to a centre, and, finally, how to use the "continuous stroke."

The figures comprise all those which can be skated in combination with one or more partners, and have been most carefully arranged in the order in which they should be learned; the reader will therefore be wise to acquire them in this order, otherwise he may get confused with the numerous "turns" and "edges," or become discouraged by failing over a figure which he should not have attempted until he was further advanced. He will be certain to lose whatever good form he may have acquired, it he attempt a difficult figure before having gained sufficient knowledge, and will thus, in the end, take much longer to become a finished skater, and almost certainly ruin his style.

Anyone who hopes to skate with the ease and finish characteristic of the best men, must sedulously avoid all acrobatic feats and tricky figures, and must work patiently through those only which can be properly skated in combination. He will then be rewarded by making rapid progress, and will always find fresh work before him, since many of our short English winters will pass before he has mastered the contents of this book.

CHAPTER I.

SKATES, MOUNTS, AND BOOTS.

SKATES.

Skates—general principles.

EVERY style of skating has its own peculiar form of skate. The speed skater of the Fens uses a low, flat runner, projecting far beyond his toes, while the Canadian finds that a high skate, ground to a curve of short radius, is best adapted to the complicated figures he wishes to execute. Again, the shape of blade upon which combined figures may most easily be performed is necessarily a compromise between these two, since it must be possible to do both turns and short curves upon it as well as those which vary but little from a straight line.

The skate must raise the boot sufficiently above the ice to prevent the edge of the sole from ever touching it, and yet should not be so high as to put an unnecessary strain upon the ankle. The blade should be wide enough to carry the weight of a skater over soft ice without cutting into it too deeply, while at the same time it must not be so thick as to render a change of edge difficult by increasing the liability to side slipping.

Continued selection has evolved a type of skate that is fitted to these requirements, and which appears to have become fixed in its essential details. *See Plate No.* 1.

Essential points of skate.

It has a rectangular parallel blade, 3-16ths of an inch thick, which is ground to a radius of about seven feet throughout its entire length, the toe only, in some cases, being rounded up, and just the very extremity of the heel. This blade projects very slightly, if at all, beyond the boot-toe, and about ¾ of an inch behind the heel. The height to which the skate raises the sole of the foot above the ice is, including the thickness of the boot, two inches, and the sole itself either lies parallel with the ice, or is very slightly raised in front.

Obtuse angles.

Experience has taught that these points are essential to a skate best adapted to combined figure-skating, but there is a growing belief among good skaters that, for the somewhat soft ice of our average English winter, it is an improvement to have the edges of the blade bevelled off so as to present a blunt cutting angle to the ice. This bevel should make an obtuse angle of about 95° with the face of the blade, which, while allowing the latter sufficient grip on the ice, will prevent its cutting too deeply into it. *See Plate No.* I.

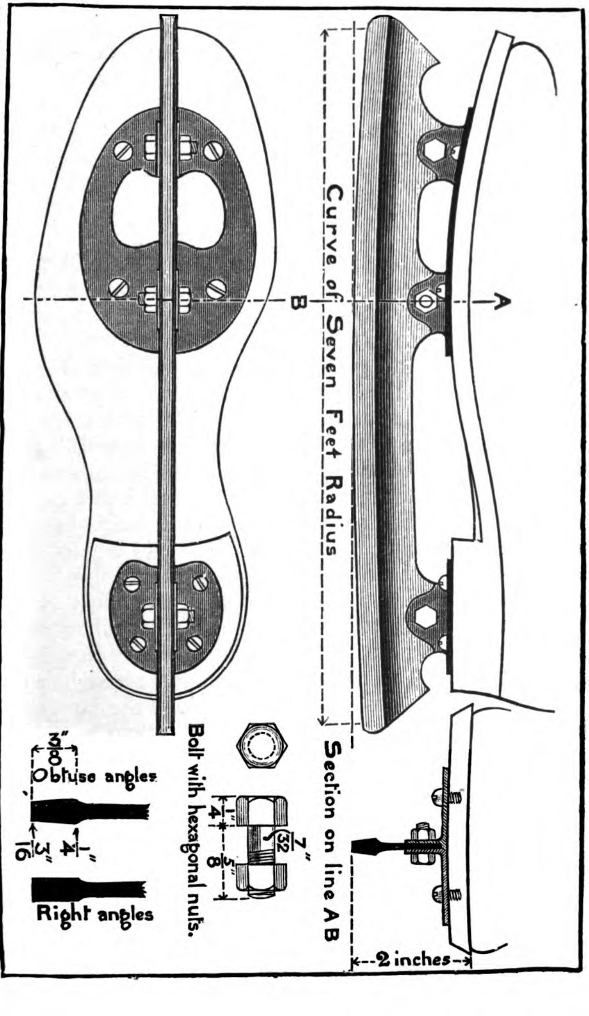
Acute angles, grooves, etc.

Anything less than a right angle is distinctly bad, as are also grooved or hollow ground blades and all other devices to increase the bite of the skate on the ice. Blades, too, which are not parallel in their length but are ground concave on either side, should be avoided, as they travel with perfect freedom only upon a curve having the same radius as that to which the sides are ground, and must therefore retard the skater on all other curves; they moreover increase his difficulty in making some of his turns without scraping.

Feeling of bluntness.

A beginner always feels as though his skates were blunt, but as he gains confidence they seem to grow gradually sharper and sharper, until at length he may even rub down their edges with a hone to prevent their retarding his speed. In fine, the cutting edge of a skate should not be sharp, but must be smooth and perfectly free from all notches or burrs which can possibly increase friction.

Plate I.]


Curve of Seven Feet Radius
B
A
Section on line AB
2 inches
Bolt with hexagonal nuts.
1/4"
5/8"
7/32"
3/8"
Obtuse angles
3/16"
1/4"
Right angles

MOUNTS.

The mounting of the blade and its attachment to the boot are important, as the strain on the latter is considerable, and is certain to give trouble if not properly provided for. Inventors have struggled with this problem of attachment for years past, and some of them have displayed very great ingenuity in their endeavours to produce a skate, which can be readily put on or off, and which is at the same time light and reliable. But, despite these efforts, there is at present no known method of attachment which is so satisfactory as permanently screwing the skate to the boot.

Permanent fixture only satisfactory.

The simplest and probably the best design of mount is the "Mount Charles." *See Plate No.* I. It consists of two light metal toe and heel plates bolted to the blade and pierced with holes to take ordinary wood screws. It is best to have four holes through each plate and not to countersink them, but to use round-headed screws, which should be "blued" to prevent their rusting. The screws should be stout, and a good job must be made of putting them in, otherwise the want of rigidity in the sole, and the effect of continual change from wet to dry on the leather will soon find out a weak place, and when once a hole has worn too large it is difficult to make even a stouter screw bite in it.

Mount Charles.

The bolts, too, which hold the blade in the jaws of the mount should be really adequate, not less than 7-32nds of an inch in diameter, and should have hexagon nuts; while the jaws themselves must fit the blade and not be sprung into contact with it by straining the nuts. The bolts, moreover, must not be screwed either into the jaws or into the blade, but should fit both nicely, and must depend for screwing-up on their nuts alone. *See Plate No.* I. Skates sold in the shops are apt to be defective in regard to these points, and it is well, therefore, to buy them during the summer

Shop skates.

and to get their weak points seen to, and themselves properly screwed on to a pair of boots, before the cold weather sets in.

Mechanical skates.

There are always many men to be met on the ice who, without giving sufficient thought to the matter, have purchased the best mechanical mounts in the market—a pair of Acme or Barney and Berry skates perhaps—and who for a time rejoice in the readiness with which they can put them on or off, and perhaps even rather despise their slower but wiser friend with a bag and boots. They put up with being occasionally tripped by the side clamp touching the ice, and continue happy until the sole, or heel of the boot, begins to wear under the excessive pressure of the "grips." Then, on a day when there is nothing dry to sit down upon, they spend the greater part of their time, propped up against anything or anybody convenient, adjusting their skates. And lastly, when they come off in the evening tired and bad-tempered, they have not even the comfort of a dry pair of boots to walk home in.

Strap skates.

Strap skates are out of the question, as they can never be properly fastened to boots used also for walking, and if worn for many hours cramp the feet. The straps, however, may be thrown away and the wooden stocks permanently screwed to a pair of boots, when they will thus make an excellent mount.

Boys' skates.

Boys, whose parents will not allow a pair of boots to be sacrificed to skating, will get on well with a pair of Barney and Berry or Acme skates, since a light weight does not bring an undue strain upon the "grips" and necessitate their being screwed up so tightly as to crush the leather sole.

BOOTS, &c.

Lace boots should be used with flat heels, rather thick soles, and stout uppers, so as to give a good hold for the screws, and a firm grip to the upper part of the foot.

Uppers.

The under edge of the sole may be bevelled off at its widest part to further decrease the chance of its ever touching the ice. The upper leather, though stout, must be soft and free from creases, and requires to be sewn very firmly to the welt. The lacing, which should never quite meet, may extend rather lower down, and the eyelets be put somewhat closer together, than on ordinary boots, but it must not be carried up the leg, as this produces wrinkles across the instep.

Grease.

An occasional dressing of grease greatly helps to keep the uppers supple and the soles waterproof; vaseline does well for this, and is not unpleasant to use; it is, moreover, the best thing to rub on the blades to prevent their rusting.

Tongue.

Instep.

The tongue should be cut from a stout soft piece of leather and tapered off to a feather edge, where it is sewn to the boot. It should not be very wide and must lie perfectly evenly over the instep; a part very apt to give trouble by getting galled, and which if not properly attended to, may become so inflamed as to take away much of the pleasure of skating.

Socks.

It is advisable also to wear very thick socks, or two pair of ordinary thickness, and if the skin be at all tender to put a pad of spongeopiline under the tongue. A dry change of socks, moreover, to put on when leaving the ice is a great comfort after a long day's skating.

Position of skate on boot.

The position of the mount on the boot is settled lengthwise by the blade, as explained above, but, before fixing, it is advisable to find its right position sideways by standing on the skate and shifting it until it feels to be under the centre of the foot. A pencil line should then be scribed round the toe and heel plates, and the mount be screwed down to this mark. The blade will generally lie in a line joining the centre of the heel to the second toe,

N.B.

A man who has any work to do should, if possible, use the right tools, be they skates or any other form of implement; and since the right pattern of skate costs no more than the wrong one, there can be no excuse for his not doing so in this case. But on the other hand, it must never be forgotten that the excellence of a man's skating depends entirely on himself; the best skates will never bring "a duffer" in true to his centre, and those must be bad indeed which can stop a man who has got skating in him.

Advice to beginner.

A beginner should therefore start with the right skates and boots, as set forth in this treatise, and cleave to them until he feels that they are, as it were, a part of himself. He must not change about, as every time he does so he has to learn to readjust himself to the new tools, and in so doing loses some of the confidence inspired by custom.

CHAPTER II.

FORM.

THOUGH there may be many means to an end, there is but one which is the easiest; if there be many styles of figure-skating, there is but one in which the movements can be skated with least effort. To acquire this particular style, then, must clearly be the object of every learner upon the ice. Happily for him, there is a remarkable unanimity of opinion among the leading members of the craft as to what this one style is; and he will not be met by the varying doctrines of many masters.

In the following pages it is proposed to examine the several elements which, when combined together, go to make up that indefinable whole which has been here spoken of as style, but which, rightly or wrongly, is in common parlance spoken of as "Form."

THE STROKE.

Precedence in consideration must be given to the manner of taking the stroke, and the methods to be employed in gaining the impetus which is to carry the skater through his figure.

The beginner may think that, for the taking of a powerful stroke, nothing more is required than a vigorous thrust with the unemployed leg; and this, no doubt, is the most important factor in gaining power or pace, but a still further gain can be made if this thrust is supplemented by a well-timed and vigorous swing of the body.

Before, however, a skater can fully understand how to

Body-swing. make use of this swing of the body, he must realize in what way it is possible for him to shift the position of his body without losing his balance; and in order to do this he must appreciate the fact that his skate, whether standing upright or inclined, comes in contact with the ice at practically only one point. To do this a skate should be placed in an upright position, on a smooth surface, such as a sheet of glass, when it will be seen that the blade is in contact with the surface at one point only, and stands poised or balanced on that point as though upon a pivot.

Bringing to bear the knowledge thus gained, it will be at once understood that a skater on the ice, when supported upon one foot only, may be fairly said to be poised or balanced upon a point, although, strictly speaking, no doubt his own weight, depressing the ice upon which he stands, does actually bring an appreciable, though for all practical purposes, an immaterial length of his blade in contact with the ice.

Point of contact of blade with ice.

Now, since the blade of the skate is curved, this point, which may conveniently be spoken of as the point of contact, will shift backwards or forwards along the length of the blade in accordance with the position assumed by the skater's body. If the body is thrown back, the point of contact recedes along the blade; if, on the other hand, the body is inclined forward, the point advances until, if the extremity of the blade be reached, the skater falls. Thus we see that the point of contact must always be in harmony with the balance of the body, but that the skater may allow himself a considerable play of balance in a backward or forward direction along the line of his skate-blade.

It is this play of balance which enables the skater to call to his aid the swing of the body, spoken of above, by means of which he can so enormously increase the power of his stroke at so small an expenditure of his own strength.

Body-swing—how to apply in forward stroke.

Assuming the stroke about to be taken to be a forward one, the skater must, in order to make full use of this swing, while yet travelling upon the foot with which the thrust will presently be made, slowly draw his body backwards; so timing his movements that the body reaches the limit of its backward inclination immediately before the forward stroke is taken.

When the moment comes to strike out, the skater must swing his body vigorously yet smoothly forward, putting into the action all the energy he can without breaking in upon the rhythm of the swing by any violent suddenness of movement.

At the same time that the body swings forward the unemployed leg, which up to this point has been carried in the rear of the employed one, must be brought forward, and as the foot is put down upon the ice the whole weight of the skater's body is thrown upon it, and it in turn becomes the employed one on which the skater travels onward.

This, then, is the secret of obtaining that power which to the beginner appears almost miraculous and quite unattainable; and, indeed, without a knowledge of this secret, and the skill to apply it, any considerable speed is absolutely impossible.

Body-swing in back stroke.

When the stroke taken is in a backward direction, the movements above described must, of course, be reversed, and the body be swung backwards at the moment of the stroke. Under these circumstances the skater has but little body-swing at his command; but he can, in this case, gain a considerable additional impetus after the stroke has been taken, by vigorously swinging back the foot, with which the thrust has been given, from the position in which it will have been left after striking, to the back of the heel of the employed foot, which, according to the universally accepted canon, is the position it must occupy so long as it is unemployed. Since, however, in a back-stroke not only is the body-swing weaker than in a forward one, but the thrust of the leg also, the skater must take pains to use both to the utmost, for one without the other cannot possibly supply power enough to carry him through his figure.

Fresh stroke, direction of.

It usually happens that a fresh stroke has to be taken before the impetus from the last one is entirely exhausted, and whenever this is the case, the skater should study to apply this unexhausted impetus to aid in carrying him on through the next stroke, by so directing his movements that the fresh stroke runs on as far as possible in a continuation of the course of the former one. This can generally be done, and seldom is the practised skater forced to do that, to which the beginner is only too prone, namely, to take a fresh stroke at such an angle with the former one that he must, in order to alter his direction sufficiently, bring himself up to a dead stop before launching out upon his second stroke.

Power.

There are, then, at the skater's command two methods of obtaining power :—

1. The thrust of the leg.
2. The swing of the body.

And both these methods he should employ to the utmost, not relying upon the strength of his leg to make up for a deficiency of swing, nor trusting to swing alone, however elegant, to atone for a lack of energy in his limbs.

Although the acquisition of power has been strongly insisted upon, and is no doubt of prime importance, the skater should be very watchful lest, in his strenuous endeavours after pace, his actions become violent and sudden. The highest art is to conceal the sources from which his power is drawn, and to avoid forcing the efforts he is making upon the attention of the onlooker. At the same time the skating should be bold and free, and as large as the skater can make it without overtaxing his powers, and being driven to resort to a violence of movement which it is distressing to himself to exercise, and to others to see.

MAINTENANCE OF POWER.

Even if, by the means above indicated, a skater acquires a considerable degree of power at the time of taking his stroke, it will often happen that he fails to accomplish the figure he wishes to perform, from the dying out of his impetus before the end of the figure is reached.

Clearly, then, it is of the first importance that the skater should at all times avoid doing anything which will increase the friction, which must of necessity exist, between his skate and the ice.

The most probable way in which the beginner will increase this friction is by allowing his body to tilt loosely forward and throw his weight upon the front part of his skate. As long as this is his position, his balance will be unstable, and consequently the curves upon which he travels will be ever varying and untrue, and the point of contact between his skate and the ice will be continually shifting under his foot, by each of which circumstances an unnecessary amount of friction will be set up. Let him, however, stiffen his body and stand in an upright position, and his balance will at once become stable and his curves true, and the point of contact will remain constant in one position, and will be found to be immediately below the centre of the shaft or pillar formed by the leg on which he is supported.

Part of blade on which skate travels

Thus we see that to husband his power the skater must travel almost on the heel of his skate-blade, and that this must be his attitude, whether he is on a forward or a backward edge.

Gain of power on "turns."

There is another way in which the inexperienced skater will seriously waste his diminishing power, and this, curiously enough, will be in performing an action in the doing of which the practised skater will be able to regain some of his lost strength. It is in skating a "turn" that a loss or gain of impetus can be made. The "turn" that will here be considered is the simple "Three" turn alone, as the more difficult "turns" occur in the path of the experienced skater only. In order that the "turn" (if a forward one) may be successfully made, the skater must, as it were, rock himself forward until his weight is poised on the forward part of his skate, so that when he turns the foot round, the back part of the blade will clear the ice. If he fails to do this correctly, the edge of his blade, as it moves round, will scrape along the ice, and his progress will be considerably retarded, even if he avoids a fall; and, in considering this retardation, it must not be forgotten that in a "Three" there is no material change in the direction of the line of movement, the cusp of the "Three" merely projecting out of the one general curve which runs through both the head and tail of the "Three." If, on the contrary, he succeeds in making the "turn" correctly, and without a scrape, the mere rocking to and fro of his body will restore a little of his waning pace, and can, if necessary, be made to reinforce it to a considerable extent.

ATTITUDE.

The skater having learned how to create and maintain impetus or power, must now study what attitude to assume when he has launched himself upon an edge.

Carriage of body.

Before investigating in detail the positions of the various parts of the body, it will be well first to consider the carriage and attitude of the body as a whole.

If a stroke has been taken in a forward direction the unemployed leg will, on completing the thrust, be very much extended, while the knee of the employed leg will be bent, and the whole body bowed forward, with the head slightly inclined downward—an attitude not conducive to stability of balance, and one which must be corrected as rapidly as possible by straightening the employed leg and rapidly but smoothly drawing in the unemployed one, at the same time raising the body to an upright but easy position.

As the upright position is gained, the shoulders must be thrown wide open and the body drawn up to its full height, with the back straight and flat and the head erect.

The skater must be careful to rightly judge his own powers, for if, in his endeavours to make his skating very large, he has struggled to take a stroke beyond his compass, he will find some difficulty in recovering from his overstrained position without resorting to a suddenness of action inconsistent with the retention of a true balance, and destructive of all freedom and ease in his skating.

If the stroke taken was in a backward direction, the knee and body will, at its conclusion, be found to be but little bent, and the tendency to incline the head forward will have been very slight indeed, so that much less effort will, in this case, be required to regain an upright position.

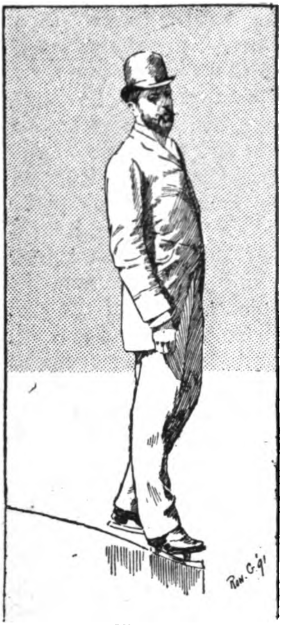


Fig. 1.
OUTSIDE EDGE FORWARDS.
(Correct.)

Position of body.

The skater, it must be remembered, travels over the ice by gliding along upon the foot which supports the body, and does not, as in walking, use that foot as a fixed pivot upon which to swing the body forward, and in relation to which the body is always altering its position; consequently the attitude taken up at the commencement of an edge may be maintained until its end. What this attitude should be must be determined by what position will lend itself most readily to the balancing of the body on one foot, and will at the same time enable the alternating strokes to be taken with most effect. The position which meets both these requirements is a partially sideways one, with the employed side of the body leading when the skater is travelling in a forward direction; and the unemployed side leading when the direction is backward.

In the former case, the assumption of the sideways attitude is easy, as at the conclusion of the stroke the unemployed foot and side will naturally have been left in rear of the employed foot and side, and the skater will not have to force himself into a fresh position, but only to resist the inclination to bring forward the unemployed shoulder to a level with the employed one; but in the latter case the skater's movements when taking the stroke will have produced rather the contrary effect, and he must be at some pains to swing back the body into a sideways attitude, in doing which he can add considerably to the impetus he has already gained from the stroke.

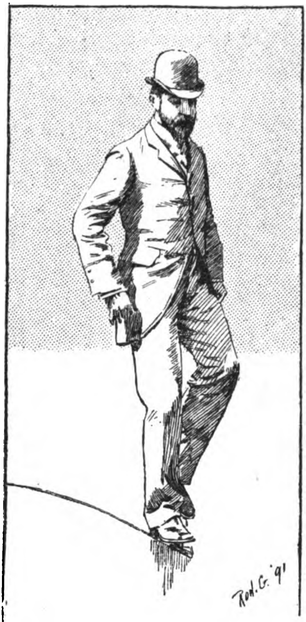


Fig. 2.
OUTSIDE EDGE FORWARDS.
(Incorrect.)

Degree of sideways position.

The degree to which the sideways attitude should be carried is almost the same on three edges out of the four, namely, "inside forward," "inside back" and "outside back"; but on the remaining edge, namely, "outside forward," the position may be a slightly less sideways one.

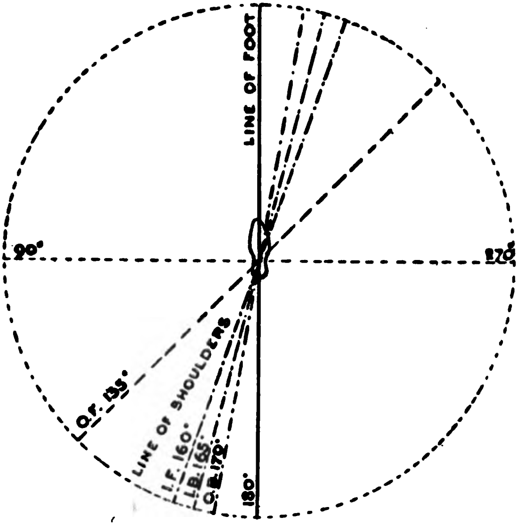


Fig. 3.

When the skater is travelling upon an "outside forward" edge, the line of the shoulders should cross the line of the foot, so as to make with it upon the side to which the skater fronts an angle of about 135°.

When travelling upon either of the other three edges, this angle should be opened still further, and should be from about 160° in the case of an "inside forward" edge to 170° in the case of an "outside back" edge.

The position of the body in the various cases will be at once understood by a reference to *Fig. No.* 3, which is drawn for the right foot, and in which the "line of the foot" is shown by a full line, while the "line of the shoulders" is, in the case of each edge, indicated by a dotted line.

Having studied the carriage of the body as a whole, the skater must next give his attention to the proper positions of particular parts of the body.

The head.

Though the body is to be kept sideways to the line in which it is moving, the head must not follow this rule, but should be carried with the face, as full as may be, in the direction in which the skater is travelling, with the eyes at all times looking steadily in that direction, and never cast down upon the ice. This position of the head must be retained notwithstanding the turning of the body.

Another mode of describing the position of the head is to say that when the skater is upon either of the forward edges, the head should be turned to look over the employed shoulder; but when he is upon either of the back edges it should be turned to look over the unemployed shoulder.

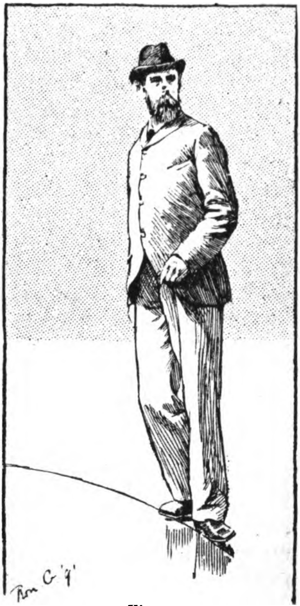


Fig. 4.
INSIDE EDGE FORWARDS

If this rule is followed, not only will the skater see where he is going, which alone would be sufficient reason for adopting such a position for the head, but the tendency of the head to fall forward will be corrected, and it will be carried erect without conscious effort.

When the head has to be turned it should be moved smoothly and steadily, and even if rapidly, still without sudden quickness.

The correct placing of the head is *most important*, and must never be disregarded, for upon it depends the success of many of the more difficult movements.

The shoulders.

Little need be said with regard to the shoulders, which should be thrown well open, and both carried at the same height. Any inclination to shrug them up, or to carry one higher than the other, should be at once corrected, lest it should grow into a habit incompatible with a graceful carriage, and difficult to cure.

The arms.

The arms should be carried with the elbows almost touching the sides, but at the same time in an easy, unconstrained position, with the arm belonging to the employed side of the body slightly bent up, while its companion should be carried hanging easily down, with the palm of the hand in front and the thumb turned out. These positions are not to be regarded as in any way essential, but are given to

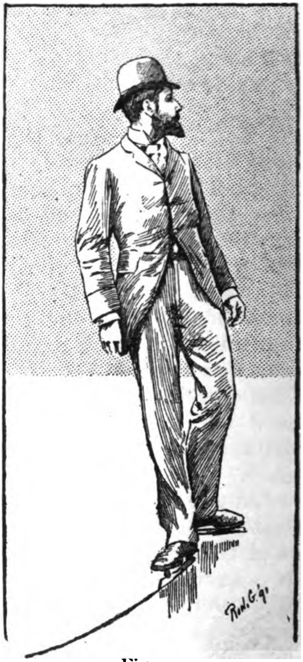


Fig. 5.
OUTSIDE EDGE BACKWARDS.

Never "akimbo."

guard the beginner from falling into the fault of swinging the arms about wildly, and to offer an example of a manner in which they may be carried neatly and effectively. Under no circumstances, however, must the arms be bent up so as to cause the elbows to project out from the side of the body.

The thighs.

The thighs must, like the shoulders, be kept exactly on the same level, and when the body is turned, both they and the shoulders must be thrown back to precisely the same angle, otherwise the body will be twisted and the skater appear distorted.

The knees—employed leg.

Immediately after the stroke has been taken the employed leg, which has of necessity been bent during the stroke, must be straightened and braced up so that it may form an unbending shaft or pillar for the support of the body.

The straightening of the leg will have the effect also of knitting up the whole body, which should be firmly braced up from shoulder to ankle.

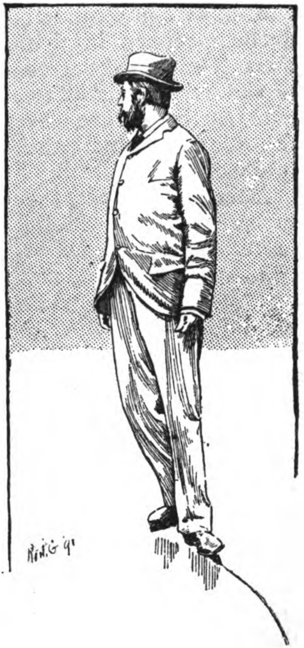


Fig. 6.

INSIDE EDGE BACKWARDS.

(*Correct.*)

If this is done the retention of the balance will be found comparatively easy. But if the leg is kept bent the whole of the body will be relaxed, and a greater difficulty experienced in preserving the balance, just as a pliable willow wand is more difficult to balance on the palm of the hand than an unbending walking stick.

The straight leg — commonly, although perhaps incorrectly, spoken of as the straight knee—is, of all habits, by far the most important to acquire; with it the performer of the humblest "Three" may be called a good skater; without it the exponent of the most intricate and showy figure will fail to be reckoned in that class. The highest degree of skill is possible of attainment by the one; by the other it can never be reached.

Unemployed leg.

After striking out, the unemployed leg will be extended to its fullest limit, and it must be immediately gathered in again by drawing the foot towards and almost into contact with the heel of the other foot, at the same time pointing the toe in an outward and downward direction, and bending the knee sufficiently to prevent the skate blade touching, or, still worse, dragging along the ice—the latter a bad habit, easy to acquire, but very difficult to correct, and one too often resorted to by indifferent skaters to conceal a tottering balance.

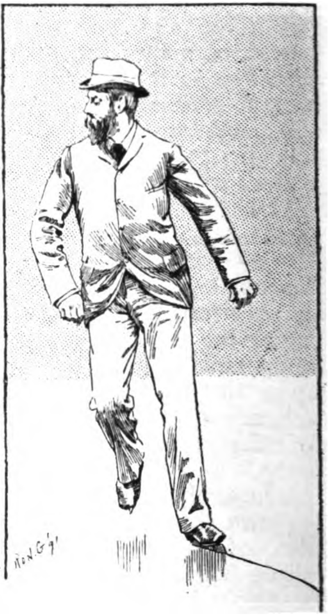


Fig. 7.

INSIDE EDGE BACKWARDS.

(Incorrect.)

The knee, however, of the unemployed leg must not be brought up into contact with the other knee, but must be turned outward, one result of which will be to bring about an approximation of the heels of the two feet.

The feet.

The unemployed foot, having once been brought up to the heel of the employed one, should be retained in that position, and never again moved until it is required to once again change its function and become, in turn, the employed foot. It should be held with either the heel, or the innerside of the instep in close proximity with the heel of the employed foot; and, in either case, the toe should be turned so far out that the angle formed by the feet may not be less than a right angle.

Points of chief importance.

Though the observance of almost every point referred to in connection with the carriage of the body and position of the limbs is necessary for the attainment of that perfection of "Form," without which the skater will hardly gain complete mastery over his skates, and control of his own movements, some are of such vital importance that no advance towards figure-skating can ever be made without strict regard being paid to them, and these particular points, stated shortly, are:—

1. Sideways attitude of the body.
2. Face turned in the direction of progress.
3. Uprightness of carriage.
4. Straightness of the employed leg.
5. Approximation of the feet.

And of these the last three are of chief importance, and *absolutely essential* to figure-skating.

"Form" in execution of figures.

Any chapter on "Form" would be incomplete without some general comments on the style to be sought after in executing figures, as well as in simply travelling over the ice. The one aim of the skater should be to make all his movements smooth and flowing, and devoid of any appearance of feverish haste and violent effort. No jerks or sudden movements of head, body, or limbs should break the even swing of the body from side to side as the edge is changed or a "Three" turned; no abrupt and startling reversal of direction should be manifest at the moment of a "turn"; but, for all that, every "turn" should appear to be done spontaneously, and without long premeditation and forethought; and neither in gesture nor face must any expression of anxiety as to the accomplishment of the figure essayed mar the easy and confident bearing with which it should be skated.

Quietness of demeanour and grace of carriage should go hand in hand with concentration of energy and certainty of purpose.

CHAPTER III.

BEGINNERS' CHAPTER.

ANYONE wishing to learn to skate should read up the subject before the cold weather sets in, and thus get some idea of what he is going to do. Then, having provided himself with the right kind of boots and skates, he should put them on indoors and walk about on a carpeted floor, taking care to avoid bare boards with their accompanying danger of nail-heads. By this means he will find out if his boots are comfortable and his skates properly mounted. The blades are not very liable to cut a carpet, but it is more prudent not to try them on one that is new or costly.

Put skates on first indoors.

He should walk on his skates for a short time every day, and thus accustom his ankles to the varying strains thrown on them by the blades, as they are canted over to either side. At the same time he must stand erect and learn to walk on his heels, as this is the attitude he will have to assume on the ice. And lastly, when he feels comfortable on the carpet he would do well to refer to the chapter on "Form," and to practise the positions therein described as being correct for the forward edges. *See pages* 17 to 25*; and Figs. Nos.* 1, 2, 3, *and* 4.

Accustom himself to being on skates.

The first time a man makes a start on the ice itself he should go alone, and must neither carry a stick nor lean on a chair; the chair may bring disaster, and the stick would be dangerous both to himself and friends. Indeed, artificial supports of any kind are more nominal than real, and tend to produce confidence in the prop rather than in the man's own self.

First start on ice.

Supports.

Assistance.

A good skater may render valuable assistance to a timid person, but must be careful not to allow a beginner to grow dependent on his aid, since it is self-confidence which has to be fostered in a skater, and any help given without true judgment discourages the growth of this all-important quality. Falls, moreover, are much more painful in imagination than in reality, and are of little consequence to a man who, finding that he is falling, will let himself go down without struggling; for the shock following an unsuccessful attempt to recover equilibrium is always much more severe than that which follows a simple tumble.

Falls.

Standing on ice.

When a beginner has got away from the bank and is out on the ice, he should stay still awhile until he can stand erect and finds that his feet are not going to run away with him. He must, too, be especially careful to keep his centre of gravity vertically above his skates, which means that he must stand upright and keep his feet beneath him, lest they slip out in front or behind like the point of a stick on a polished floor.

Begin by walking.

He should after a time try to move forward by walking as on the carpet, and this he will find somewhat difficult at first, because one foot will retreat as the other is advancing. If, however, he starts with very short steps, and throws his weight gently forward on to each foot in turn as he puts it down, he will soon find himself to be travelling in the right direction. He must put his skate down pointing straight forward, and not try to correct or check its movement over the ice, but must let his body follow his feet and carefully keep the latter vertically below himself, so that the downward thrust of his weight may not tend to push them out from under him. If at any moment he feels he is going too quickly he can put down both skates and glide on them until he comes to rest or runs into something.

He will soon be able to take longer and longer steps, and to throw his weight more forcibly and effectively forward at each one of them, while at the same time he will gradually lose the fear of being run away with. The more erect he stands, and the more he trusts himself to his skates, the sooner will he become their master and gain that confidence which is so absolutely necessary to a skater. *Confidence* and *correct carriage* are the beginning and end of skating.

Carriage and confidence.

As soon as a man can walk freely forwards on his skates, he must learn to push off from the ice with one foot, at the moment when he throws his weight forward on to the other. He must make this push-off with the front part of his skate, which should be momentarily turned to an angle of about 45° with the direction in which he is travelling. The front knee must be bent so that the hinder skate may touch the ice, and the whole stroke should be done boldly and with sufficient stoop to make it effective. But immediately the stroke has been taken, the front knee must again be straightened, the figure drawn up, and the unemployed leg allowed to hang close alongside its fellow. *See Fig. No.* 4.

Stroke.

Attitude.

The skater should strike off before coming to rest, and while travelling at a fair speed, and must be especially careful to take every fresh stroke in the direction in which he is moving at the moment; because any sudden change in direction necessitates a wasteful expenditure of energy, both in stopping the momentum of the body along its old path, and in imparting to it a fresh momentum in the new direction. Whereas, if the direction be kept constant, no momentum is wasted, and only such as is lost, while travelling between the strokes, has to be made up at each push-off.

When to strike and direction.

FORWARD EDGES.

When a man has mastered striking off, and can skate forward on long strokes with an upright carriage, he should again read part of the chapter on "Form," as a further help towards learning the two forward edges which he must next acquire, *see Figs. Nos.* 1, 2, 3, *and* 4.

INSIDE FORWARD EDGE.—A skater is on the Inside edge when he is travelling on one foot and is slightly canted over towards his unemployed leg, so that the inside edge of the blade is biting the ice. Moving in this fashion he will perform curves of longer or shorter radius as he leans more or less inwards, and naturally, if he is on the right foot the curve will bear to the left, and if on the left to the right.

To get on to this edge correctly, the beginner must endeavour to lengthen out each stroke and hold himself in a sideways attitude, with his chest turned towards the centre of the curve on which he is travelling; his body must be upright, and his unemployed leg hang beside its fellow, with the heels near together and the toes turned out.

He must turn himself at every stroke so that while on the right foot his right shoulder leads, his chest faces the left, and his head looks along the line of motion over the leading shoulder; then as he gets on to his left foot he must bring his left shoulder forward, turn his chest to the right, and keep his head steadily looking in the same direction as before, over the leading shoulder, this time the left one. His head will thus always face the way he is going, while his body turns from side to side alternately at each stroke. His arms should hang freely down, though perhaps the one which corresponds with the unemployed leg may be pressed a little backwards to aid in keeping a sideways attitude, and he must be especially careful to stand erect and travel on his heel. *See Figs. Nos.* 3 *and* 4.

Tendency to get too strongly on to edge.

The chief difficulty he will encounter will be to prevent himself getting too much over on to the edge, and making therefore curves of short radius only. This will arise from the fact that he is neither upright nor travelling on his heel, his employed knee is bent, and his body is not moving sideways, and lastly, his unemployed leg is sticking stiffly out instead of hanging inertly down. In short, it can never be too soon realised that it is impossible ever to skate well unless the figure be held erect, even to leaning backwards, the shoulders be turned sideways to the direction of movement, the employed knee be kept stiff, and the unemployed leg be really unemployed and close to its fellow; and finally that the real hold on an edge depends entirely on correct attitude, and not in any way on the push-off or subsequent contortions of the unemployed leg.

Necessity for correct carriage.

The Inside edge should be worked at industriously for a considerable time until it can be held with ease on segments of large curves of from 60 to 80 yards radius. When this can be done with power on either foot alternately, and without any intermediate stroke, the beginner has got over one of his greatest difficulties, and will find the other edges follow more easily.

OUTSIDE FORWARD EDGE.—*See Figs. Nos.* 1, 2, *and* 3.—The Outside is the counterpart of the Inside edge; the body is canted outwards and the edge of the blade farthest from the unemployed leg bites the ice, the curve made by the skater tends to the right when he is on the right foot and to the left when on the left; but his attitudes on either edge are almost identical, the shoulder above the employed foot leads and the body moves sideways, but in this case the back is turned towards the centre of the curve, while the face, as before, is turned the opposite way to the body at each stroke and looks forward in the direction of motion.

The skater should hold himself very erect and travel on his heel, and must force himself to lean strongly out to the right when on the right foot and to the left when on the left, and this he must do boldly, in spite of the feeling of insecurity it causes, for the greater the confidence with which it is done, and the farther the body is canted over, the firmer will the

Confidence.

skate hold the edge, and the less likelihood will there be of falling. In fact, the only real difficulty a man has to encounter, in learning the "Outside forward," is in making himself believe that he will not fall if he leans so far out to one side, and this fear is increased by the fact that, whenever he makes a half-hearted attempt to get on to the edge, his skate tends to slip sideways because it is not canted far enough over to bite the ice. A moderate amount of assistance, therefore, will often greatly help to teach a nervous person that he may safely trust himself to his skates, if he will only lean far enough over to feel the edge, but this assistance must be very slight, and should, if possible, be given by a good skater.

Cross-roll forward.

No one should ever be persuaded to attempt the "cross-roll" while learning to do the Outside forward, as this will only increase his difficulty by making him start on each stroke in the wrong attitude, with his shoulders full front instead of sideways; he should rather endeavour to assume the correct attitude at the moment of striking off and maintain it throughout the stroke, taking care to stand erect and to travel on his heel.

Necessity to master attitudes.

Before attempting any of the following figures it is essential that the skater should have acquired a perfect mastery over the attitudes described above, so that, when learning a figure of any kind, he will always assume the correct carriage for the edge he may be on at the moment, whether it is especially mentioned in the description or not. And, since the attitude proper to each edge is always the same, the repetition of it will be omitted in the following descriptions, both for the sake of brevity and in order that any essential points peculiar to a figure may be more clearly brought out.

FORWARD 8'S.

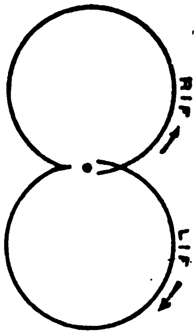


Fig. 8.
INSIDE FORWARD EIGHT.

INSIDE FORWARD 8.—*See Fig. No.* 8.—To make an Inside forward 8 the beginner should, while skating forward on the Inside edge, gradually prolong each stroke until he can complete a whole circle on either foot alternately; then, placing an orange on the ice as a centre, he should start thence on the Inside forward and continue on this edge until he again come round to the orange, when he must take a fresh stroke on the other foot and dwell on that in like manner until he has completed a second circle and once more returned to the centre.

He should continue to do this alternately on either foot until he can make the circles, forming respectively the top and bottom of the 8, of about fifteen feet diameter. He must be careful at each stroke to continue on in as nearly as possible the same direction as that in which he is moving at the moment, and must trust to the natural curvature of the edge to bring him round in a circle rather than to any sudden change of direction at the moment of striking off. In other words, he must leave the orange in the direction in which he approached it and make each curve tangential to the other.

OUTSIDE FORWARD 8.—*See Fig. No.* 9.—To make an Outside forward 8 the beginner should, while skating forward on the Outside edge, gradually prolong each stroke, and lean out on it more and more strongly until he can complete a whole circle on either foot alternately; he must then, as in the previous case, use an orange for a centre, and starting-from it on an Outside forward, continue the edge until he again comes round to it, when he must take a fresh stroke on the other foot, and continue on that in like manner until he has completed a second circle and returned to the orange; and so on, alternating the feet every time he passes the centre. He must, while skating this figure, be especially careful to stand erect, to straighten his employed leg, and to travel on his heel, otherwise he will be unsteady on his edges, and make "wobbly" curves.

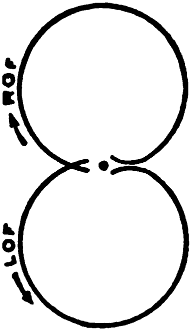


Fig. 9.
OUTSIDE FORWARD EIGHT.

As soon as he can make a large 8 steadily and true to centre he can, if he wish, learn to do it "on the cross-roll," as it is called, that is by crossing the unemployed foot over its fellow every time he takes a stroke; and as this has been regarded for some generations as the proper method of skating an 8 to a centre, he had better work at it a little, but must be exceedingly careful not to lose his correct sideways carriage, owing to the cross-over putting him momentarily into a wrong attitude.

FORWARD CHANGE OF EDGE.

See Fig. No. 10.

A skater makes a forward "change" if, while travelling on one foot, he changes from an Outside forward to an Inside forward edge, or *vice versa*, and thus makes a serpentine line upon the ice.

There are two changes he can thus skate, the one from Outside to Inside, and the other from Inside to Outside.

OUTSIDE FORWARD CHANGE.—To change from the Outside forward, to Inside forward, the skater should, while travelling on the Outside forward, bring his body slowly up to the vertical, and then lean over on to the Inside edge, at the same time turning his shoulders a trifle more sideways to the line of motion. This must be done steadily and firmly to prevent "wobbling" on the one hand or getting too far over on to the Inside edge on the other; and any tendency on the part of the skate to slip sideways, while passing over the flat of the blade, must be disregarded, as it will not cause a fall, and will soon be got over.

The skater will soon find that he can bring his body up vertically from its inclined position on either edge by turning his toe outwards or inwards, as he may be on an Outside or Inside edge, so as to rapidly increase the curvature of his path; just as a bicyclist turns towards the side on which he may be inclined to fall, and recovers his equilibrium by making his machine follow a curve of shorter radius than is proportional to his inclination and velocity at the moment.

INSIDE FORWARD CHANGE.—*See Fig. No.* 10.—To change from Inside forward to Outside forward the skater should, while travelling on the Inside forward, slowly bring his body to the vertical, and then lean over outwards on to the Outside edge. To do this he must increase the curvature of the Inside edge sufficiently to cause his momentum to carry him up to, and slightly beyond, the vertical, when he will at once be on the Outside forward, and has then only to assume the correct attitude for that edge. He will thus make the change with firmness and certainty, and avoid any feeling of insecurity he might otherwise suffer while slowly passing over the flat of the skate.

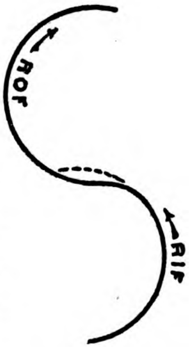


Fig. 10

INSIDE FORWARD CHANGE.

A beginner should practise these changes until he can do them easily, boldly, and with large, regular curves; and until moreover he can change from either edge at any moment he pleases, and can make several consecutive changes on the same foot.

FORWARD "THREE," AND INSIDE BACK EDGE.

See Fig. No. 11.

A skater can turn from either edge to the other in an opposite direction by means of a "Three" turn. Thus when travelling on an Outside forward, say on the right foot, he can make a forward **3** by turning his skate and body round, in the same direction as the hands of a watch, far enough to bring him on to an Inside back edge. Were it possible, it would be preferable for a beginner to learn this Inside back edge before attempting the turn, but, since he can in no way get on to this edge, without sacrificing his correct attitude, except by means of a turn, he must learn the two together.

OUTSIDE FORWARD 3.—To make a "Three" by turning from the Outside forward to Inside back the skater must, while travelling on the Outside edge, allow his shoulders to turn slowly round forwards until they have passed rather beyond full front and until he can no longer hold the edge with his skate, he must then rise slightly for a moment on his toe and turn his foot through nearly half a circle in the same direction as his body, and on to the Inside back, and lastly draw himself up into the attitude for this edge. This attitude is similar to that for the Inside forward, except that the head looks the other way and the unemployed side of the body is pressed still further back. *See Figs. Nos.* 3, 6, *and* 7.

Attitude for Inside back edge.

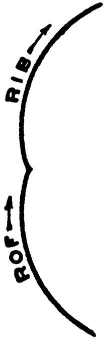


Fig 11.
OUTSIDE FORWARD THREE.

His chief difficulty will be to hold the Inside back edge, and his being able to do this depends almost entirely on his attitude immediately before and after the turn; he will soon however succeed, if, while following accurately the directions given above, he is careful to turn on his toe, to press the unemployed side of the body well back and get on his heel immediately after the turn, to bring his head round to look over the unemployed shoulder at the moment of turning, and lastly not to hurry the turn, but to wait until it will come easily. All of which movements can at first be practised to great advantage indoors and without skates.

This Outside forward **3** must be diligently practised, as it is the most important turn on the ice, and should not be considered to be properly mastered until it can be done on either foot alternately without scraping or "fudging," and until the skater can hold both the Outside forward and Inside back edges on a large curve for a distance of at least ten yards. The turn, moreover, should be done quietly, without a jump or twitch of the body, and the unemployed leg must on no account be used, but must hang inertly down the whole time.

NOTE ON DIRECTION OF MAKING TURNS.

A skater's body is said to turn or revolve

Forwards when it turns towards his *Face;*

Backwards when it turns towards his *Back.*

That is, supposing the skater to be on his *Right* foot,

Forwards means a *clockwise* direction of revolution;

Backwards means a *counter-clockwise* direction of revolution.

CHAPTER IV.

FIGURES.

BACK EDGES.

THERE are two back edges corresponding to the Outside and Inside forward, and of these the Outside back can, like the two Forward edges, be skated alternately on either foot; while the Inside back cannot be so skated with any facility. For whenever an Inside back roll is attempted each stroke has to be taken in such an entirely wrong attitude, that it is better always to get on to this edge by some less direct means. *See Forward* **3**; *Page* 36.

OUTSIDE BACK EDGE.—*See Figs. Nos.* 3 *and* 5.—The Outside edge backwards can, like the Outside forward, be skated on either foot alternately, with or without, a cross-step; but since in this case the cross-step is an aid in taking a stroke, it should be learnt at once. It is, however, not so decided a cross as the skater makes when doing an Outside forward **8**, but more of a long step backwards and crosswise. This can best be understood by walking slowly backwards without skates, and allowing the body to fall backwards, so to speak, at each step on to the unemployed foot. As soon as a step is taken the body must be turned round sideways, and the head made to look backwards over the unemployed shoulder, which now leads, and which is pressed backwards even more than it is on an Inside back edge. Then, while thus poised, the body should be allowed to fall gently backwards in the direction of motion, which will necessitate the unemployed foot being crossed behind its fellow as it is put out to take the next step.

Cross roll backwards.

And so on, turning the body alternately from side to side at each step, and the head completely round, so as to face backwards in the direction of motion.

Once Back.

The best way to get on to the Outside edge backwards, before beginning the cross roll, is by doing a "Once back," which consists of an Outside forward **3**, followed by a step on to the Outside back edge of the other foot. The **3** is first completed, say on the right foot, and then, while travelling on the Inside back, the skater puts down his left foot on to the Outside back, and quietly turns himself round into the position for that edge, lifting his right foot from the ice as he does so. When once started backwards he has only to repeat with sufficient confidence what he has already practised without skates, being careful the while to stand erect, and to step well back on to the centre, or even heel, of his skate. The motive power is got chiefly from the falling or swinging backwards of the body at each step, but partly also from the slight shove-off it is possible to give at the same time; this shove-off, moreover, can be considerably increased with practice, and is a great help in regaining a correct attitude upon the new edge.

The beginner will find that a gentle breeze can often be made to render great assistance to him in learning both this roll, and those figures in which the stroke is difficult to get with power, or which necessitate his travelling for a considerable distance on the same foot.

INSIDE FORWARD 3.

To make a **3** by turning from the Inside forward to Outside back, the skater should start firmly on an Inside forward edge, and after travelling a few yards, allow his body to turn slowly round backwards, or counter-clockwise if on the right foot, until he can with difficulty continue to hold the Inside edge, when he must rock the body slightly forward on to the fore part of the skate and turn both it and himself round into the position for an Outside back edge.

The turn may at first be inclined to come too suddenly, and the skater may not be able to hold the Inside forward edge for a sufficient time before it; this will be caused either by his carriage not being erect, or by his turning round backwards somewhat too quickly and thus getting a spin on his body which prevents his keeping himself under complete control.

The turn itself is exceedingly easy to make, but is apt to cause falls when the foot is not turned completely round but left square to the direction of motion; it is advisable, therefore, to carry the unemployed leg slightly behind its fellow, so that in case the employed foot sticks whilst turning, it will be ready to drop on to the ice and save a tumble. Carrying the leg in this position is an assistance both in making the turn and afterwards in getting the body twisted far enough back when on the Outside edge.

General curve with turns.

In this figure, as in almost every other, the skater must be careful to keep on the same general curve before and after the turn, since all "three" turns should be mere cusps on an even curve which is in no way affected by the change of front on the part of the body.

FORWARD "THREES" TO CENTRE.

Inside forward 3 to centre.

When a skater can make an Inside forward 3, he should do it to a centre, and for this purpose should place an orange upon the ice and skate alternate Inside forward 3's to it on either foot. He must start from the centre at every stroke and bring the tail of each 3 back again to it, as shown in *Fig. No.* 12; he should at first try to place his turns about half way round the circle, and must start directly from the tail of one **3** on to the head of the next, without any intermediate stroke. Lastly, he must not consider the figure mastered until he can make all his curves bold, and of about 15 feet radius, and can turn wherever he please upon the circumference.

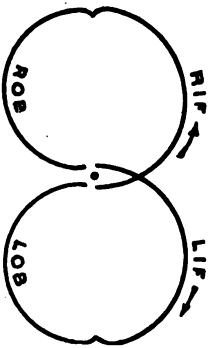


Fig. 12.
INSIDE FORWARD THREE TO CENTRE.

Outside forward 3 to centre.

He should practise Outside forward **3**'s to a centre in a similar manner until, by persevering in a correct attitude, and travelling upon his heel, he can control the Inside back edge. * *See Diagram No.* 3.

Once back to centre.

After this he may pass on to "Once back" to a centre, *See Diagram No.* 7, in which figure he must start from the orange each time on the forward stroke of the **3**, and return to it on the Outside back of the other foot; this he must learn to do at a fair speed and on large curves, being careful to travel some five or six yards after the turn on the Inside back edge, before putting down the other foot on to the Outside back.

General behaviour of body while doing turns.

While skating figures to a centre a skater should try to make his body behave as though it were the "bob" of some huge pendulum hung from the sky and swinging in great circles over the ice; the revolution of his body while doing turns should make no more difference to his general curve and inclination than would the spinning of its "bob" to the pendulum, and any change of direction on his part must, like that of the pendulum, be slow and graceful.

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* NOTE.—References to "*Diagrams*" mean throughout the Diagrams of the Combined Figures in Vol. II.

FORWARD Q's.

See Fig. No. 13.

The figure Q is formed by combining a change with a "Three" turn; the tail is made by the change, and the head by the tail of the **3** when brought completely round in a circle.

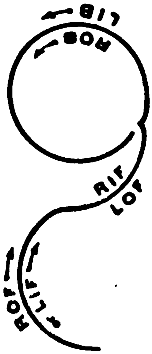


Fig. 13.
Q.

OUTSIDE FORWARD Q.—*See Fig. No.* 13.—To make a Q when starting on the Outside forward, the skater must do a large and free change and then, while travelling on the Inside forward, make an Inside **3** and bring the tail of it right round in a complete circle to the place where the turn was made. There is no difficulty about this figure, but care must be taken not to do the turn too soon, and to keep a correct sideways attitude throughout, and moreover to make the whole figure as large and well curved as possible.

INSIDE FORWARD Q.—*See Fig. No.* 13.—To make a Q, when starting on the Inside forward, the skater must first do a large change with bold curves, and then, while travelling on the Outside forward, make a "Three" turn on to the Inside back, and bring the tail completely round as in the last figure. If he find a slight difficulty at first in making the turn after the change, it will be owing to his not having maintained quite a correct attitude, or to his attempting to turn too soon.

BACK CHANGE OF EDGE.

The back changes are similar to the forward changes, and, like them, depend almost entirely upon an upright and sideways carriage for success.

OUTSIDE BACK CHANGE.—To change from Outside back to Inside back the skater should first get on to the Outside back edge, by means of a "Once-back," and then, while travelling upon it, lean over on to the Inside back edge, taking care not to get on to it too strongly all at once, and to keep his curves large.

Once-back and back Inside.

INSIDE BACK CHANGE.—The skater should get on to an Inside back edge preparatory to doing an Inside back change, either by turning an Outside forward **3**, or preferably by doing a "Once-back," and then crossing the unemployed foot behind its fellow and putting it down on to the Inside back edge, and lastly turning the body into the position for this edge. When he has got on to the Inside back by either of these means, and is travelling steadily on his heel, he must bring himself up to the vertical and lean over on to the Outside back. This he will find difficult to do at first, and to succeed he must attack it boldly and follow accurately the directions given below.

While travelling on the Inside edge backwards he must turn his heel inwards, and rapidly increase the curvature of this edge, so as to bring his body up to, and past, the vertical, as he did when skating an Inside forward change. *See page* 35. At the moment of changing, moreover, he must lean well back and twist himself round sideways into the attitude for Outside back, and must look as far round in that direction as he possibly can; he must lastly keep his leg and ankle absolutely rigid, and must obstinately maintain the correct attitude for the Outside back, until he has got comfortably on to his heel.

Whenever there is a breeze it is well for a beginner to place this change upon the ice in such a way that the wind may tend to blow him over on to the Outside back edge, and thus help him to get more quickly past the unpleasant period of slipping sideways he is pretty sure to go through while struggling to get on to the back edge. He must not be discouraged if he find that this figure necessitates a good deal of hard work on his part, as it is one of the most difficult to learn; and, while attempting it, he must be exceedingly careful not to help himself by touching the ice with his unemployed foot, otherwise he will very quickly develop the bad habit of "fudging," a habit most easy to acquire, but which is fatal to good skating.

FORWARD REVERSE Q's.

Reverse Q's are those in which the turn is done before the change, and are somewhat more difficult to skate than ordinary Q's, owing to their necessitating a yet more perfect carriage after the turn to enable the change to be skated.

INSIDE FORWARD REVERSE Q.—To make an Inside forward reverse Q, the skater must first make a complete circle on the Inside forward edge, and then turn from this edge to the Outside back, and lastly, after travelling some yards further, must change on to the Inside back and continue on it awhile. He will thus make the head of the Q first and the tail afterwards, and should find no difficulty in doing the figure, except perhaps a tendency to get too strongly on to both the Inside edges, owing probably to his not travelling sufficiently sideways and on his heel.

OUTSIDE FORWARD REVERSE Q.—To make an Outside forward reverse Q, the skater must first complete a circle on the Outside forward edge, then turn from it on to the Inside back, and lastly, after travelling a few yards beyond the turn, change on to the Outside edge. The difficulty to be overcome in doing this figure is the same as when skating an Inside back change, and must be surmounted by accurately following the directions given for that movement. *See Page* 43. This very difficulty, however, makes this Q perhaps the most worthy of diligent practice of all the simple figures, since it necessitates an absolutely correct carriage and complete control of the edges.

FIGURES IN COMBINATION.

Begin figures in combination.

Before passing on to the following figures the skater would be wise to work up those which have already been described until he can do them all equally well on either foot, confidently, of really large size, and above all, in good form and at a high speed; he will thus in the long run make much more rapid progress than if he were to attempt each and every difficult figure described in this book before becoming sufficiently master of his edges and positions. He might now read Part II. on combined skating, and then, either alone or with one or more partners, work at all the figures he has already learnt to do singly, in combination round a centre. He must be careful to do everything accurately and in good form, and must not permit the interest, arising from "combined-figures," to make him for a moment forget that good skating is greatly a matter of hard work, and that half an hour's honest work at a single figure is worth a week's desultory practice at all and sundry. For *power* is the offspring of *accuracy* and *form*, neither of which can be gained without a careful study of each figure separately, but both of which, when once acquired, lend untold aid to farther conquest.

Power.

BACK 3's, Q's AND 8.

OUTSIDE BACK 3.—To make this figure the skater must, while travelling on an Outside back edge, get well on to his heel, and allow his body to twist slowly round backwards until he can no longer hold the edge with his skate, when he must quickly raise his toe and turn on his heel on to the Inside forward edge, bringing his body round at the same time into the correct attitude for that edge. In this case the foot must be consciously turned, and not left to come round of itself, as in the case of an Outside forward 3 when properly acquired; the turn, moreover, must be done quickly, and with perfect confidence, while the body must be almost forced round sideways into the attitude for Inside forward, both to prevent the skater getting too much over on to the edge, and to enable him to hold it after the turn.

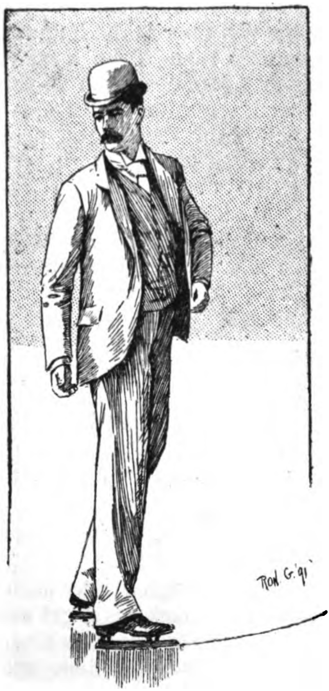


Fig. 14.

ATTITUDE IMMEDIATELY BEFORE TURNING AN INSIDE BACK THREE.

INSIDE BACK 3.—To make this figure the skater must, while travelling on an Inside back edge, get well back on to his heel, and allow his body to revolve slowly forwards, until he can no longer hold the edge with his skate, when he must quickly raise his toe and turn far back on his heel on to the Outside forward, bringing the body round at the same moment into the correct attitude for this edge.

Before making the turn, the head and body must be revolved as far round forwards as possible, until the former again looks in the direction of motion, but over the wrong shoulder. If the reader will first go through these movements without skates, he will understand that the real difficulty, to be encountered in learning this turn, lies in holding the Inside back edge while revolving the head and body through an entirely wrong attitude, preparatory to turning on to the Outside forward. *See Fig. No.* 14.

The turn should on no account be hurried, but must be carefully, cleanly, and consciously made at the right moment, while the difficulty of keeping steady on the Inside edge before it, must be met by confidently standing erect and travelling on the heel with a straight knee. Lastly, the unemployed leg must be kept back alongside its fellow, and not allowed to creep forward.

OUTSIDE BACK Q.—To make this figure the skater must first do a large and well-curved back change from the Outside to Inside edge, then, after travelling some way on the Inside back, he must turn on to the Outside forward, and complete a circle on that edge.

The difficulties of this figure are those of Outside back change, *page* 43, and Inside back 3, *page* 46, both of which can soon be got over if the skater carefully follows the directions given in each case, and makes all of his curves sufficiently large. He must not hurry his turn, but should wait until it will come with ease, and should remain long enough on each edge to have it under absolute control, so that he may be ready to make a turn or change at a moment's notice; he will thus approach each portion of the figure in the right way, and not enhance his difficulty by attempting a change or turn before he has recovered himself from a previous one.

INSIDE BACK Q.—To make this figure the skater must, while travelling firmly on an Inside back edge, change on to an Outside back, and, lastly, turn from this edge on to an Inside forward. Here again the difficulties are those of Inside back change and Outside back 3, which must be met as heretofore advised. *See pages* 43 *and* 45.

OUTSIDE BACK REVERSE Q.—To do this figure the skater must first make a complete circle on the Outside back, then turn on to the Inside forward, and lastly change on to the Outside forward edge, being careful the while to make his curves bold, and not to hurry.

INSIDE BACK REVERSE Q.—To do this figure the skater must first make a complete circle on the Inside back, then turn on to the Outside forward, and lastly change on to the Inside forward. The difficulties of both these last Reverse Q's are simply those of their respective turns and changes, and have been so thoroughly dealt with under those headings, *pages* 46 *and* 34, that it is not necessary to again describe them.

OUTSIDE BACK 8.—To do this figure the skater should first learn to bring each alternate stroke of a back roll round in a complete circle, by dwelling longer and longer on either foot, while leaning more and more over on the edge. He should then place an orange upon the ice, and, starting from it on a "Once-back," return to centre on an Outside back, when he must again take up this back edge on the other foot, by means of a cross-step, and continue to do Outside back circles to centre on either foot alternately.

He will at first find it difficult to complete the circle every time, and must therefore endeavour to gain energy by throwing himself very boldly, and somewhat violently, backwards at each stroke; he must be careful, moreover, to travel on his heel round the circumference, so as not to dissipate what little energy he has by travelling in a wrong attitude. Practice will soon bring confidence, and enable him to throw himself farther and farther backwards, and to step more crosswise at each stroke, until at last he will be able to combine a good body-swing with a fairly strong push-off from the ice.

He should on no account hurry the stroke, but, while looking well round over his leading shoulder, must allow the natural curve of the edge to bring him back to centre, since he must trust entirely to its guidance, as he is only able to see the orange just before he reaches it.

TWO OR MORE TURNS IN SEQUENCE.

To make two turns in sequence on the same foot, when starting on the Outside forward, the skater must first turn an ordinary Outside forward 3, and then, while travelling on the Inside back, turn on to the Outside forward again.

There is no difficulty in this movement to one who will do it slowly and in correct attitude, and who has really mastered each of the turns separately with its attendant edges; although it is almost hopeless to do it cleanly with the unemployed leg straying away from its fellow, the knee bent, or the body stooping.

Second turn not to be hurried.

The skater should be careful not to hurry the second turn, but to wait until he feels comfortable on his edge, and ready to turn; he should again think of the large pendulum with a slowly twisting "bob," and, from the moment he starts on the first Outside forward edge, should allow his body to revolve forwards very very slowly, and do each turn in succession as his body comes into position to turn, so that, if he do two or ten turns on the same foot, his body will continue to revolve at an even speed until he gets on to his final edge; his foot in the meantime doing the turns in sequence, just as the body requires them, but in no way interfering with the revolution or inclination of the latter.

Turns not to affect Body.

Multiple turns from any edge.

Two turns, three turns, or any number of turns in sequence must be skated in exactly the same manner; it makes no difference from what edge or in which direction the skater starts, since in reality there are only two kinds of multiple turns that he can do, one in which his body revolves forwards, and the other in which it revolves backwards; the direction in which he starts, of course, makes no difference beyond altering the order of sequence in which he does each forward or back 3.

MULTIPLE TURNS TO A CENTRE.—*Diagrams Nos.* 22 *and* 23.—Two turns and three turns should each be diligently practised to a centre in the form of an 8. The skater had better start with the former movement, and do it alternately on either foot, starting from the centre at each stroke, and bringing the tail of the second turn round to the centre again; he must be careful to do his turns without scraping, and to place them evenly round the circumference. He should work at this figure until he can make his curves large and his turns clean, and until he can do so when starting on either the Inside forward, the Outside forward, or the Outside back. He will not be able to skate alternate two turns to a centre with any facility when starting on an Inside back owing to the difficulty of getting a stroke.

Having mastered two turns, the skater should work at three and four turns to a centre, in precisely the same way. He must be especially careful, whenever skating turns in sequence, to hold himself very erect and in the most perfect attitude he can command, and must on no account hurry his turns, but must dwell on the edge after each one of them until he feels perfectly comfortable thereon and is ready to prepare for the next. The turns themselves must be made without scraping, and, if back ones, must be turned almost on the extreme heel of the skate.

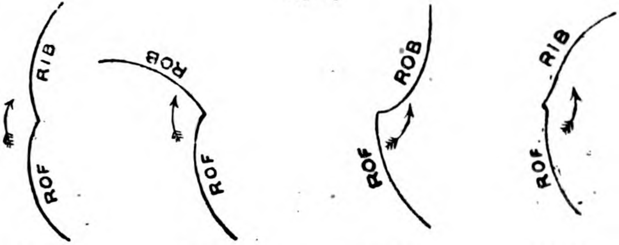
FORWARD OR BACK ROLL WITH TWO TURNS.—Two turns can also be skated alternately on either foot when doing a forward or back roll, and in this form it makes a very attractive figure, and one that is well worthy of practice owing to the very correct attitude it necessitates when properly done.

ROCKING, COUNTER, AND BRACKET TURNS

See Fig. No. 15; *also tables on pages* 37 *and* 59.

These turns are totally different in kind from those hitherto described, since in turning Rockers or Counters the skater does not pass over the flat of his blade, nor indeed get on to it all, while in the case ot Brackets, he makes his skate do so independently of his body, and against the natural and easy direction of turning.

Fig. 15



THREE. ROCKER. COUNTER. BRACKET.

A skater should not attempt to learn these turns until he has completely mastered all the **3**'s, with their attendant edges, otherwise his efforts are not likely to be crowned with success, and will only bring disappointment, with its accompanying loss of confidence.

ROCKING TURNS.

Figs. Nos. 16 *and* 17.

Rockers are turned in the same direction as **3**'s, but the turn is carried farther round so as to bring the skater on to the same edge as that on which he started, but in the opposite direction. Thus an Outside forward Rocker is turned, from the Outside forward to the Outside back edge, in the same direction as an ordinary Outside forward **3**.

OUTSIDE BACK ROCKER.—*See Fig. No.* 16.—The easiest of all the Rockers to skate is that which is turned from Outside back to Outside forward, and should therefore be first attempted. To make an Outside back Rocker the skater must, while travelling on an Outside back edge, turn his body round backwards, or counter-clockwise if on the right foot, until he can no longer hold the edge, when he must rapidly turn on his heel in the same direction, and on to the Outside forward.

This Rocker is perfectly easy to do, and only requires the carriage to be erect, and the foot to be moved smartly and well round at the moment of making the turn; it is, moreover, perhaps the most effective in appearance of all the Rockers, and well illustrates the remarkable properties of these turns. Should there be any difficulty, however, in holding the Outside forward edge after the turn, it will arise from the foot not having been turned far enough round at the moment of making the Rocker.

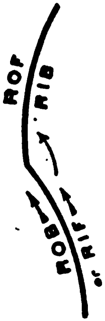


Fig. 16.
ROCKER.

INSIDE BACK ROCKER.—*See Fig. No.* 17.—To do this Rocker the skater must, while travelling on an Inside back, allow his body to turn slowly round forwards, or clockwise when on the right foot, until he can no longer hold the edge, when he must turn rapidly on his heel, in the same direction, on to an Inside forward, drawing his body up at the same moment into the position for that edge. The foot must be turned consciously and very smartly, and through at least half a circle, otherwise the skater will be unable to hold the Inside forward edge after the turn. Should he still find a difficulty in holding this edge or in making the Rocker, it will arise from his not turning far enough back on his heel, or from his not getting soon enough into a correct attitude after the turn. The attitude previous to making this turn is similar to that for an Inside back 3. *See Fig. No.* 14.

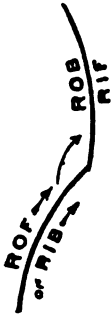


Fig. 17.
ROCKER

OUTSIDE FORWARD ROCKER.—*See Fig. No.* 17.—This is an exceedingly hard turn to learn, as it condenses all the difficulties of an Outside forward Reverse Q into the moment of turning, but when once it has been acquired and can be skated at a high speed, it induces sensations in the skater of the most weird and pleasant kind, sensations moreover which are totally different from those produced by any other figure.

To make an Outside forward Rocker the skater must, while travelling on an Outside forward edge, allow his body to turn slowly round forwards until he can no longer hold the edge, when he must quite suddenly rise on his toe, turn his foot well round in the same direction as his body on to an Outside back, and throw himself as far backwards on this edge as he possibly can, stiffening his ankle, leg, and body at the same time, and turning his head as far round as possible towards the direction in which he is travelling.

He will find it a slight assistance to carry his unemployed leg a trifle in front of its fellow just before making the turn, and to press it quickly back as he turns and draws himself up into the attitude for Outside back, but all these actions must be done consciously, forcibly, and suddenly, at the moment of turning.

If, as is sure to be the case, he still cannot get on to the Outside back after the turn, he must continue to increase the turn of the foot, and the amount of his backward inclination, until he can get his employed leg out in front of him, at the moment after turning, like a prop or strut against the ice; when he must rigidly and obstinately maintain the most backwardly inclined attitude for the Outside back edge that he dare, and must twist both his head and body still farther round towards the direction in which he is moving. He will thus gradually get comfortably on to the edge more and more quickly after the turn, until at length, when he has got every movement rightly adjusted, he will drop right down on to it without strain.

A good skater can render almost infinite assistance to anyone learning this turn, as it becomes ridiculously easy when skated hand-in-hand, as described in Part III., chapter I., and illustrated by *Plate No.* III.

INSIDE FORWARD ROCKER.—*See Fig. No.* 16.—To make this turn, the skater must, while travelling on an Inside forward edge, allow his body to revolve slowly backwards until he can no longer hold the edge, when he must suddenly rise on his toe and turn his foot well round backwards on to the Inside back edge, while at the same instant bringing his head and body round into the correct attitude for that edge.

His difficulty in this case will be to turn both his foot and himself sufficiently round; and failing to do this, he will get into a wrong attitude on the Inside back, and moreover attempt to change his direction after the turn more suddenly than his momentum will permit. Practice and a determined effort to get the body and skate farther and farther round at each turn, are the only means of acquiring this Rocker.

General directions.

At the moment of doing any of the Rockers a skater should try to turn his foot round as far as he possibly can, and farther than he may at first think necessary; in fact, the skate must be turned through at least half a circle, and any few degrees it may go beyond this will rather help a skater than otherwise to hold the edge after turning. Skaters, moreover, who are not nervous should try to learn Rockers while travelling fast, as many find that they can do them at high speed long before they can skate them slowly.

COUNTER TURNS.

See Figs. Nos. 18 *and* 19.

Counter turns are like Rockers, in that they may be turned from either edge in one direction to the same edge in an opposite one; but unlike them, in that the turn is made in the opposite direction. Thus an Outside forward Counter is turned from the Outside forward to Outside back edge in a backwards direction, or counterclockwise when on the right foot.

INSIDE FORWARD COUNTER.—*See Fig. No* 18.—To skate this, the easiest of the Counters, the skater must, while travelling on an Inside forward, turn his body slowly round forwards until he can no longer hold the edge, when he must make a turn somewhat as though he were doing an Outside forward 3, and bring his skate on to the Inside back edge, at the same time he must turn his body and draw it up into the position for that edge. He should find no difficulty in doing this Counter, but must be careful to rise well on the toe when turning.

The turn made by the skate is more of a "switchback" than a turn, since the skate remains the whole time on the same edge, and does not pass over the flat of the blade, but, as the body is rocked forward on to the toe, the blade is forced round a very short curve in the wrong direction, until it is sufficiently turned about to start backwards, still on the same edge, and in the same direction as that in which the body is moving.

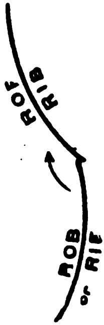


Fig. 18.
COUNTER.

The short curve made by the skate, as it is forced round in the wrong direction, has the appearance at first sight of being a bit of Outside edge, but that it is in reality made by the skate while canted over on to the Inside edge can be readily appreciated by any one who will take a skate-blade in his hand and make it do this Counter slowly on a flat piece of wax. If he accurately follow the previous directions, and is careful never to allow the blade to come up to the vertical, he will soon succeed in correctly reproducing the turn upon the wax; he can then examine the marks left by the blade, and see that the small curve is really made upon the same edge as the other two in spite of its apparent difference. If he repeat this experiment a few times he will quickly realise both the movement required of his skate on the ice, and also the necessity for being well over on the edge while making this and the following Counters.

It is most interesting and useful also to examine all the other turns in the same way, since, with a little thought, the reader can soon picture to himself not only the exact movements of the skate on the ice, but also the positions of the body necessitated by each turn. If he experiment with a Rocker, for example, he will quickly see the reason for every movement and attitude described in this book, and will then better understand their relative importance; and, when next attempting the turn, will have reason to guide him instead of being obliged to blindly follow printed directions.

INSIDE BACK COUNTER.—*See Fig. No.* 19.—To do this Counter the skater must, while travelling on an Inside back edge, turn his body round backwards until he can no longer hold the edge, when he must raise his toe and turn very quickly on his heel on to the Inside forward, bringing his body into position for that edge at the same time. He must be careful to do the turn very boldly, quickly, and right on the heel of his skate.

OUTSIDE FORWARD COUNTER.—*See Fig. No.* 19.—To make this turn the skater must, while travelling on an Outside forward, turn his body round backwards until he can no longer hold the edge, when he must rock himself forward on to his toe, and quickly turn his skate round backwards on to the Outside back edge, bringing his body round at the same moment into the attitude for this edge.

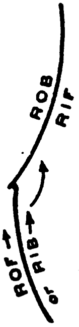


Fig. 19.
COUNTER.

The chief requisite for success with this Counter is courage; it is by no means a difficult turn in itself, but any slight mistake in attempting it is certain to be followed by a more or less severe fall. If, however, the skater tries it immediately after an Outside back Rocker, and goes at it with confidence, he will find it ridiculously easy; but in this case he must not wait to get firmly established on the Outside forward edge, but must do the Counter almost immediately after the Rocker. He can then gradually lengthen the Outside forward edge, bit by bit, between the two turns, until he can ultimately do the Counter without having to make a Rocker before it.

OUTSIDE BACK COUNTER.—*See Fig. No.* 18.—To do this turn the skater must, while travelling on an Outside back, allow his body to revolve forwards until he cannot possibly hold the edge any longer, when he must turn his foot round very rapidly, in the same direction as his body, on to the Outside forward edge; the turn must be done far back on the heel, and the body must immediately assume the attitude for Outside forward.

This, the most dangerous of all turns, comes with perfect ease off an Outside forward Rocker, and should be first attempted in this indirect way, so that a skater may not have all his confidence knocked out of him by the heavy falls he is sure to suffer if he starts to learn this Counter direct. He can then gradually lengthen the Outside back edge, between the turns, until he can dispense with the Rocker altogether. There is no special knack or trick about doing either of these Outside Counters; they simply depend on accuracy in attitude and time of turning, combined with courage and determination.

BRACKET TURNS.

See Figs. Nos. 20 *and* 21.

Bracket turns bear a somewhat similar relation to Counters that Rockers do to **3**'s, they are turned in the same direction as Counters, but as much farther round as will bring the skater on to the other edge from that on which he started, and in an opposite direction. Thus, an Inside forward Bracket is turned from the Inside forward to Outside back, in the same direction as an Inside forward Counter; and similarly, an Outside forward Bracket is turned to an Inside back, an Inside back Bracket to an Outside forward, and an Outside back Bracket to an Inside forward.

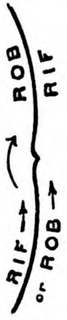


Fig. 20.
BRACKET.

INSIDE FORWARD BRACKET.—*See Fig. No.* 20.—To make this Bracket, the skater must start as though about to do an Inside forward Counter, but, at the moment of turning, he must bring his skate far enough round to put him on to the Outside back, and throw himself backwards into position for that edge. There is no difficulty about this Bracket, but the turn must be made quickly, consciously, and exactly at the moment when it is required by the body.

INSIDE BACK BRACKET.—*See Fig. No.* 21.—To make this Bracket, the skater should start as though about to make an Inside back Counter, but must turn far enough round to get on to an Outside forward, and must take up the position for this edge at the same moment. The body should be held very upright before the turn, which must be made very quickly, and on the extreme heel of the skate.

OUTSIDE FORWARD BRACKET.—*See Fig. No.* 21.—To make this Bracket the skater should start as though about to do an Outside forward Counter, but must turn his foot far enough round to bring him on to an Inside back, and must assume the position for this edge at the same moment. He should make the turn well forward on his toe, and be careful to twist his body well round backwards before attempting it, so that he may be able to hold the Inside back edge after turning; he must, moreover, try to get on to his heel as soon after the turn as possible.

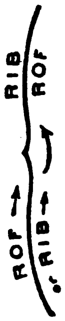


Fig. 21.
BRACKET.

OUTSIDE BACK BRACKET.—*See Fig. No.* 20.—To make this Bracket the skater should start as though about to do an Outside back Counter, but must turn far enough round to get on to the Inside forward, and must assume the correct attitude for that edge at the same moment. The turn must be done very quickly, and on the extreme heel of the skate, while the toe should be carefully raised to ensure its clearing the ice.

Both the Outside Brackets depend for success on the turn being very quickly and boldly made, exactly at the right moment when it is required by the body, and while the latter is in an absolutely correct attitude.

SUMMARY OF TURNS, WITH EDGE AND DIRECTION.

ROCKERS AND COUNTERS are turned from any edge to the *same* edge in an opposite direction.

THREE AND BRACKETS are turned from any edge to the *opposite* edge in an opposite direction.

THREES AND ROCKERS are turned the same way, viz.,
Forwards—from Outside Forward and from Inside Back.
Backwards—from Inside Forward and from Outside Back.

COUNTERS AND BRACKETS are turned the same way, viz.,
Backwards—from Outside Forward and from Inside Back.
Forwards—from Inside Forward and from Outside Back.

ROCKER-Q, COUNTER-Q, BRACKET-Q, AND REVERSE-Q.

A change followed by a Rocker, Counter, or Bracket, is termed a Rocker-Q, Counter-Q, or Bracket-Q, as the case may be, and, as with ordinary Q's, when the turn precedes the change the figure is termed Reverse Rocker-, Counter-, or Bracket-Q.

To make one of these Q's, the skater has merely to skate an ordinary Q, substituting a Rocker, Counter, or Bracket for the usual 3 turn. The changes and turns, of which these Q's are composed, have already been so fully treated that it is not necessary to trouble the reader with any further description of them in combination.

MOHAWKS.

See Fig. No. 22 and Diagram No. 35.

A Mohawk is simply a step or stroke from any edge in one direction to the same edge on the other foot in an opposite direction.

INSIDE FORWARD MOHAWK.—To make an Inside forward Mohawk, the skater must, while travelling on the Inside forward, turn his toes very much outwards, and put down his unemployed foot on to the Inside back, lifting his other foot from the ice as he does so. He will find this easier to do neatly if he cross his unemployed foot behind its fellow, turn his body slightly round backwards at the moment of making the stroke, and put his toe down first, so as to allow it to be turned into line with his other foot by the ice, before putting his weight on to it.

This figure can be skated progressively by introducing an Outside forward on either foot alternately, and skating Forward and Inside forward Mohawk.

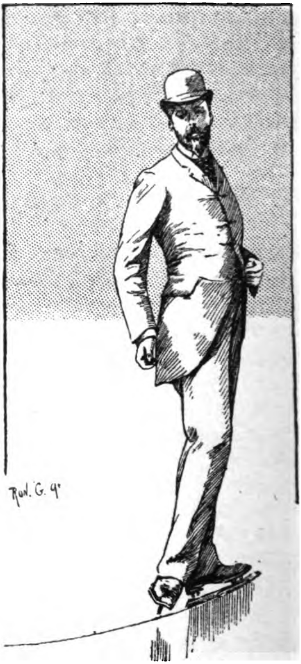


Fig. 22.

OUTSIDE FORWARD MOHAWK.

OUTSIDE FORWARD MOHAWK.—*See Diagram No.* 35 *and Fig. No.* 22.—To make an Outside forward Mohawk, the skater must, while travelling on an Outside forward, turn his toes and knees well out, and put down his unemployed foot on to the Outside back edge, lifting his other foot from the ice as he does so. To do this neatly and without a jump, he should cross his unemployed leg behind its fellow, turn his body a little round backwards and allow it to fall backwards in the direction of motion on to the unemployed foot, being careful meanwhile to put his toe down first so as to allow the ice to turn his skate round into line with its fellow.

BACK MOHAWK.—A back Mohawk is nothing more than an ordinary stroke, from either edge, to the same edge in an opposite direction.

CHOCTAWS.

A Choctaw is simply a step or stroke from any edge in one direction, to the opposite edge on the other foot, in an opposite direction.

OUTSIDE FORWARD CHOCTAW.—To make an Outside forward Choctaw, the skater must, while travelling on the Outside forward edge, put down his unemployed foot on to the Inside back and lift the other foot from the ice, very much as he did when skating an Inside forward Mohawk, except that he will find it more convenient to cross his unemployed foot a little way behind its fellow in making the stroke.

INSIDE FORWARD CHOCTAW.—To make an Inside forward Choctaw the skater must, while travelling on the Inside forward edge, put down his unemployed foot on to the Outside back edge turning his body slightly backwards as he does so, and lifting his other foot from the ice much in the same way as when skating an Outside forward Mohawk, except that, at the moment of making the step, he must let himself fall sideways in the direction of motion and not backwards; he must, moreover, be careful not to change from the Inside forward edge before stepping on to his other foot.

BACK CHOCTAWS are nothing more than ordinary strokes, from either back edge, on one foot, to the other edge forwards on the other foot.

CROSS MOHAWKS AND CHOCTAWS.

The Mohawks and Choctaws can both be skated by turning in the opposite direction, and crossing the unemployed foot over its fellow in front, while at the same time turning the toes so far inwards as to bring the blades parallel with each other; the edges and direction in each case being the same as when skated without the cross.

BACK "THREES" TO A CENTRE.

Figs. Nos. 23 *and* 24.

OUTSIDE BACK 3 TO CENTRE.—The Choctaws enable back 3's to be skated to a centre alternately on either foot. To do an Outside back 3 to a centre, the skater must first get on to an Outside back edge by means of a Once back, he must then turn an Outside back 3, and return to centre on the Inside forward; he must continue this edge until his employed foot is just past the centre, when he must make a Choctaw from the Inside forward to Outside back of the other foot; on this back edge he must turn another Outside back 3, and bring the Inside forward round to just beyond the centre, when he must repeat the Choctaw, and continue the figure alternately on either foot.

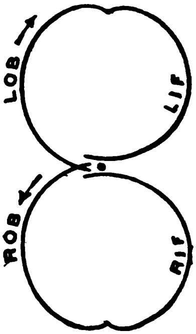


Fig. 23.
OUTSIDE BACK THREE TO CENTRE.

This is by no means an easy figure to do at first, owing to the difficulty of gaining sufficient energy at each stroke to carry the skater round the figure, and for this reason he should be most careful to do his turn cleanly, and to travel in the proper attitude, so as not to waste any power unnecessarily. To make the most of his stroke, he should cultivate a good body swing at the moment of making the Choctaw, and also swing his unemployed leg quickly and powerfully behind its fellow when he needs to put it down.

INSIDE BACK 3 TO CENTRE.—*Fig. No.* 24.—To do this figure the skater must come up to the centre on an Outside forward, and then do a Choctaw from that edge to the Inside back; he must next do a back Inside turn, and bring the resulting forward edge round to the centre again, where he must repeat the Choctaw, and then continue the figure alternately on either foot.

The skater may possibly find it easier to do the Choctaw by crossing his feet in front instead of behind, but beyond this there is little to advise, except to emphasize the necessity of letting the body fall well over sideways at each stroke, so as to get a good body swing, and of crossing the unemployed foot well beyond its fellow in time with the swing of the body.

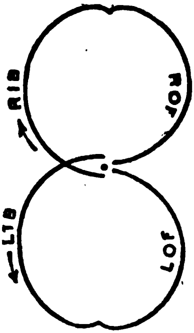


Fig. 24.
INSIDE BACK THREE TO CENTRE.

CONTINUOUS MOVEMENT.

A man, when skating in a combined-figure, frequently uses up all his energy before getting back to the centre, or returns to it late, and has either to "punt" with the unemployed foot, or to increase his pace by some other means; this he can do by using the "Continuous Movement Stroke" when making a change, or doing a turn, or indeed whenever he pleases to rapidly increase for a moment the curvature of the edge upon which he is travelling. Suppose, for instance, he is moving upon an Inside forward edge, then to increase his pace he must lean over inwards until about to over-balance, when he must turn his toe quickly inwards, with almost a hop in the same direction, and continue awhile on a curve of sufficiently short radius to recover his equilibrium. He will soon learn to suppress this hop, until it becomes a shove-off from the ice, in the direction in which he is falling, followed by a quick turn of the toe in the same direction.

The reader must understand that in doing this "Continuous Stroke," the skater first allows himself to fall to one side, then gives a push-off or hop in the same direction and at a considerable angle to the first edge, and lastly turns his foot round also in the same direction so as to recover his equilibrium; he thus gets an impetus from the swing of the body and the push-off from the ice, while he recovers his equilibrium by his rapid change of direction towards that side to which his body swings or partially falls.

The most convenient moment to make this stroke is just before changing from an Inside to Outside edge forwards, in which case the skater must turn his toe far enough inwards, at the moment of making the stroke, and shorten down the curvature of his edge sufficiently, to bring him rapidly up to, and past, the vertical, and on to the Outside edge. A well-timed and powerful swing of his unemployed leg towards the new direction will greatly increase the power of his stroke, but he must be careful to keep this swing well under control.

A skater can in a similar manner get a stroke at the moment of making a turn, by giving a push-off from the ice while the skate is turned about half round, and then quickly completing the turn and adjusting his subsequent curve to the inclination of his body, which will have gone slightly ahead of his foot, owing to the extra delay in making the turn.

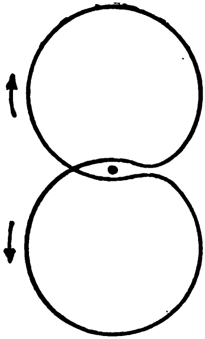


Fig. 25.
CONTINUOUS EIGHT.

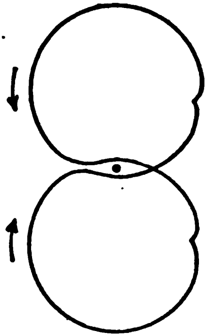


Fig. 26.
CONTINUOUS Q EIGHT.

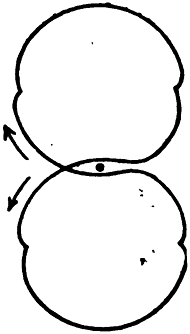


Fig. 27.
CONTINUOUS
TWO TURNS EIGHT.

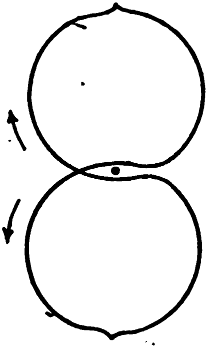


Fig. 28.
CONTINUOUS BRACKET
EIGHT.

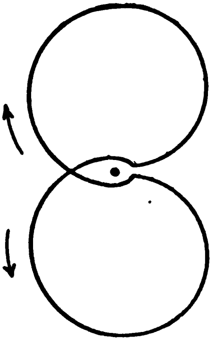


Fig. 29.
CONTINUOUS COUNTER
EIGHT.

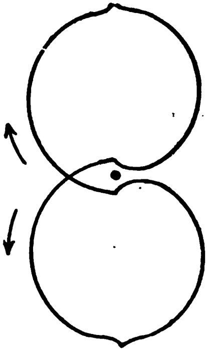


Fig. 30.
CONTINUOUS ROCKER
AND BRACKET EIGHT.

CONTINUOUS FIGURES.

Figs. Nos. 25 *to* 30 show several of the many figures which may be skated continuously in this way by one who is careful to get a stroke on almost every change or turn; but the reader, who has worked through all the previous figures in this book, will not require any further explanation to help him to learn these. Once having mastered the "Continuous Stroke," he will soon be able to apply it to almost any figure he knows, and will quickly find for himself the moments when he can best make use of it.

A good skater should be able to help himself out of a difficulty, or through a long movement, by using this "Continuous Stroke," but he must be very careful, while practising it, not to lose his form, as it seems to be impossible to do much continuous skating without acquiring a most energetic action of the unemployed leg, and a habit of contorting the body and arms in a very unpleasing fashion.

"KICKERS."

There is a large class of small figures which are performed upon one foot, and which, owing to the energetic action of the unemployed leg, and strange contortions of the body they seem to necessitate, have earned for themselves the generic name of "Kickers." They include "Crosscuts," "Loops," "Maltese Crosses," "Toespins," and the like, and are exceedingly difficult to learn, and apparently impossible, with our present knowledge, to skate gracefully.

These interesting little figures are of a too stationary nature to work in well with "combined skating," and therefore scarcely come within the scope of this book; the authors, however, might have been tempted to describe them had they felt thoroughly competent to teach the correct method in which they should be skated, and had not these figures so often proved themselves to be absolutely destructive to the good form of those who practise them.

PART II.

COMBINED FIGURE-SKATING.

EXPLANATION OF TERMS USED IN COMBINED FIGURE-SKATING.

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1. A "Movement" is a figure or a part of a figure skated on one foot only—*e.g.*, Q, Three.

2. A "Figure" is a movement or a series of movements having a recognised name—*e.g.*, Q, Twice back, Mohawk.

3. A "Call" is a figure or a series of figures beginning and ending at the centre, such figures being determined by the word of command of the caller.

4. The term "Centre" applied to any figure means that it is to be executed close to the centre.

5. The terms "Meet" and "Pass" are used to express two methods in which the centre may be passed in the middle of a call.

When the word Meet is called a fresh stroke is taken up at the centre.

When the word Pass is called a fresh stroke, if demanded by the call, is taken up beyond the centre.

6. The term "About" applied to any figure means a change in the direction of revolution round the centre in the course of that figure.

7. The terms "Out" and "In" are used in any call or part of a call in which the skaters do not circle round the centre.

8. The term "Entire" may be applied at the option of the caller to any single figure in the course of which the skaters both leave and return to the centre. Should the skaters leave and return to the centre more than once in the course of such a figure, the caller must repeat the word "Entire" each time he passes the centre.

REVISED CODE OF RULES.

1. The caller sets the time, speed, and mode of skating all calls, and must be accurately followed by the other skaters.

2. Every figure must be commenced on the outside edge, unless the inside edge be specified in the call.

3. Whenever the foot is changed at the commencement of a new figure the word "And" must be used in the call to denote that change.

4. The centre must always be kept outside the curve on which it is approached unless the word "Off" is called when it must be kept inside the curve.

5. When starting from rest to skate a new call or set of calls, the skater must keep the centre inside the curve on which he leaves it, and must commence the first figure on the right foot, unless it is otherwise specified.

6. Whenever the centre is passed in the middle of a call one of the words "Centre," "Meet," or "Pass" must be inserted in the call.

CHAPTER I.

INTRODUCTORY.

COMBINED figure-skating is the art of skating, in concert or combination, those isolated movements which we have already enumerated and explained.

Description of a combined-figure.

To understand what is meant by a combined or concerted figure, let us imagine six first-rate skaters standing at the corners of a large hexagon. A and B, who stand facing north and south, begin by crossing one another closely in the centre of this space, and skating outwards in the first stroke of a complicated series of movements which is to bring them back face to face with one another. But, meanwhile, immediately after they have passed the centre, C and D, who stood facing north-east and south-west, will have likewise started on their corresponding course, and close after them will come E and F, who stood facing north-west and south-east. "Now each and all of these pairs as they swing round a large circle—now on one edge, now on another; now backwards, and now forwards—are bound to keep exactly opposite one another, and to make each change of movement exactly at the same instant. As the whole set of movements comes to an end, in rush the several pairs to the common centre again, passing one another shoulder to shoulder as they start on the other foot to execute the next set of movements.

"Let us consider for a moment what all this implies. It is not so much the actual difficulty of the individual figure described on the ice which tests the skater's skill, as the power of so timing his twists and turns that all shall go harmoniously together, and that he shall at the supreme moment find himself exactly where he should be, prepared to cross his partner without the mistake of a fraction of a yard or a fraction of a second. As the men converge together they must avoid chances of collision which look to the spectator inevitable. As they shoot out again, like balls discharged by a catapult, they have to steer equally clear of those who are coming in. The slightest miscalculation or mistake either of head or limb will bring the whole set to grief, and make an ignominious example of the offender. Estimate the influence of this fear always impending over the head of each performer, with the consciousness that a 'gallery' of critics has its eyes fixed upon him, and you have a fair idea of the excitement which attends such a performance. But then there must be added to this the unavoidable 'exaltation of nerves' caused by the rapid motion as each difficult turn is made, the sounding ring of the ice as the six men swing quickly along, the tension of the muscles, the consciousness of success as the figure speeds on with increasing force, and in fine, the general dash and 'go' of the whole performance. With all these elements of excitement to stir the blood and animate the frame, English skaters may be pardoned for thinking that there is no exercise so enjoyable as a well-skated combined-figure." *

Canadian and Swedish figures not suitable for combined figure-skating.

The aim of almost every beginner on the ice in this country is to attain such proficiency as to be able to skate in concert with others in the manner described above. Hence we rarely see practised those elaborate and too fantastic two-footed and continuous one-footed movements, which in Canada and Sweden are held up to beginners as representing the acme of perfection, and the highest standard to which their efforts should be directed. It is not, however, our intention to unnecessarily disparage these fantastic movements. On the contrary, we desire to express our admiration of the marvellous skill displayed in their execution; nay, we have often envied the remarkable power and complete command of edge shown by experts in this peculiar school of skating—a power and command only to be acquired after long and persevering practice. It has been shown in the first part of this work, however, that the methods and style of action which seem necessary to the attainment of perfection in what may be called the foreign school of figure-skating are opposed to those principles of good "form" which we have explained, and which are held by English experts to constitute the very foundation of a combined figure-skater's success. The theory of artistic skating has been clearly defined by us, and the first and most undoubted essential of a good English figure-skater has been declared to be the unbent knee, and no qualification is so rigidly exacted.

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* *Saturday Review*, 1884.

"Form" of foreign figure-skaters.

An able writer in the *Saturday Review* has well shown that almost all the best Transatlantic skaters offend against this rule. Nay, they contemptuously ignore it. English traditions and ideas, however, are as unbending in this matter as the limb to which they refer is expected to be. For the purpose of concerted figures in which "pace" and "time" are of vital importance, "wide sweeping strokes" are indispensable. Hence it is clear that the "cramped 8's" and "stunted 3's," with their small circles and narrow curves, as well as the continuous cross-cuts, loops, and toe-spins performed by our Canadian and Swedish friends, are quite unsuited to concerted skating.

The Transatlantic style.

The increasing popularity of combined figure-skating in our own country is well known to every one, and requires no proof. Indeed—as the aforesaid writer well says—"an exercise which requires an extraordinary amount of *esprit de corps*, and tries severely the individual judgment of pace and time, is always sure to be popular in England." Those men, indeed, who disparage this branch of the art will be found almost

Popularity of the combined figures.

invariably to be "wanting either in physical strength and condition, or else devoid of that notion of harmony required for the success of combined-figures." In all the numerous skating clubs now in existence, the large majority of members devote all their time to concerted movements, and while they are at it they lose no time in "idling or fooling about," but grind away round their orange with serious earnestness, so that the science of combined skating has now been developed in a masterly manner.

Wimbledon Skating Club test.

In the Wimbledon Skating Club, where combined figure-skating is perhaps seen at its most advanced stage of perfection, every gentleman candidate is expected to skate a certain number of combined-figures in good "form" with another skater before he can gain admission to the Club. The National Skating Association, moreover, which has attempted to encourage figure-skating by establishing three standards of merit, termed respectively the First, Second, and Third Class tests, has prescribed that a portion of the Second-class test, and half the long and very difficult First-class test, shall consist of combined-figures. Again, when two of the writers were undergraduates together at Oxford, a match was fully arranged with the Cambridge University Skating Club, in which teams of combined figure-skaters from the two Universities were to compete against each other. Unfortunately the usual thaw intervened, but the arrangements for the contest proved the existence of a strong taste for combined figure-skating in the University Clubs.

N.S.A. tests.

See Appendix.

Combined-figures at the Universities.

Necessity for skaters to master the new calls.

Before concluding these introductory remarks, we desire to impress upon the beginner the necessity for making himself thoroughly familiar with the system of nomenclature, as set forth in the new Code of Rules and Explanation of Terms, the origin of which has been explained in the Preface. However well he may learn to skate the figures he can never make a good combined figure-skater unless he has the system of names at his fingers' ends. The object of a system of nomenclature is that the skater who gives the word of command, and is termed the "caller," may be able to express clearly to his fellow-skaters what figures he desires to be executed. He should indeed be able to call accurately any conceivable variety of figure, so that an absolutely new "call," invented possibly on the spur of the moment, may be instantly understood and accurately performed by all the skaters.

Object of a system of nomenclature.

The new code of Rules entails numerous changes in the old calls, but makes them much more complete and accurate than before. The chief point gained is the simplicity of the instructions relating to "the centre," so that every variety of figure can now be executed equally well on either side of the centre without fear of collisions. The word "Entire" also, the use of which was before very unsatisfactory, has now a new and valuable meaning which will prove of great advantage to combined figure-skaters.

Points gained by the new system.

We shall fully explain in Chapter IV. the principles upon which the Revised Code of Rules of combined figure-skating has been framed, but the Rules themselves, as well as the Explanation of Terms, have been printed at the commencement of this part, because we shall have occasion to refer to them in the course of the next two chapters. It is well, therefore, that the skater should read them through before perusing what follows.

Read the revised code of rules before proceeding further.

CHAPTER II.

SKATING TO A CENTRE.

BEFORE the skater attempts any of the combined-figures with a partner he must diligently practise by himself the art of "skating to a centre."

The centre.

"The centre" is a chosen fixed point on the surface of the ice from which the skater starts the figure or series of figures which make up the call he proposes to execute, and to which he returns at its completion in order to commence the same call or a new one from the same point. An orange is commonly placed upon the ice to serve as this centre because it is of a conspicuous colour, and, being a conveniently round body it will not trip up the skater should he chance to touch it with his skate.

The first figures to learn.

The first figures which the beginner must learn to practise to a centre, as a means of training himself to execute combined-figures, are the simple varieties of the 8 and the 3, namely, the two forward 8's and the two forward 3's, and the calls, *Once back and forward* and *Twice back and forward.* These he must diligently practise to a centre before he attempts to skate in combination with others.

The correct method of skating each variety of 8 has already been fully explained in *Part I.* We have now only to show how the two forward 8's are skated to a centre.

FORWARD OUTSIDE 8 TO A CENTRE. *See Fig. No.* 9.—The skater should first stand at rest about three yards from the centre, and with his body turned full front towards it. He should then move gently towards the centre so as to obtain a sufficient impetus for the initial stroke without requiring an abrupt and violent strike off with the unemployed leg.

No violent strike off with unemployed leg.

Now, it is evident that on reaching the centre he may commence his forward stroke upon either the right or the left foot, and may start to the right or to the left of the centre. Rule 5, however, tells him that when starting from rest he must start on the right foot unless otherwise directed, and that when starting from rest he must keep the centre inside the curve on which he leaves it. He will soon discover that to accomplish this upon the outside edge of the right foot he must take his stroke to the left of the centre. In the same way, should it be specially arranged that the start is to be made on the outside edge of the left foot, he will have to take his stroke to the right of the centre. Let him note, too, that Rule 5 is of universal application in combined figure-skating when the skaters start *from rest*, and is true not only for the start off from rest of every variety of 8 and 3, but also of every combined-figure, whatever may be the edge and direction upon which the first movement is commenced. After a while the skater, when he starts to skate from rest, will know by instinct on which side of the centre to commence his curve; but at first the beginner must mentally apply Rule 5 in every case until he has mastered the principle which governs its application.

Start on the right foot,

and leave the centre inside the curve.

Let us suppose, then, that the skater has started on his curve of Outside forward, and that having completed the circle and returned to the centre he is ready to execute the second circle of the figure. He may begin this second stroke on whichever side of the centre he pleases. In the combined-figures, as we shall see when we come to the third chapter, the side of the centre on which the

Commence the second circle on either side of the centre.

skaters pass depends entirely upon the call; hence it is well for beginners practising figures to a centre by themselves to accustom themselves to pass the centre on either side. Perhaps the side of the centre on which it is most usual to take up a fresh stroke is that shown in *Fig. No.* 9, to which we have already referred the reader, but we wish the beginner to understand clearly that he should practise beginning the second curve of his **8** on either side of the centre.

No "fudging" at the centre.

He should, moreover, commence this new stroke directly from the old one with such impetus as he may have still in store, and without resorting to any small preliminary stroke upon the new foot as a means of bringing his body into the requisite position—a practice commonly termed "fudging."

Having completed the second curve of Outside forward, the skater has now finished his **8**, and to repeat the same figure without coming to rest he must again take up a fresh stroke at the centre, and so on.

FORWARD INSIDE 8 TO A CENTRE. *See Fig. No.* 8.—This **8** is skated to a centre in precisely the same manner as the last, and the skater will readily see that in beginning from rest upon the right foot he must, in order to comply with Rule 5, take his first stroke to the right of the centre instead of to the left, as in the preceding figure.

Proficiency in skating an **8** is an important and very useful exercise for learning to skate to a centre, although the whole figure **8** is rarely skated in the combined-figures, and is never called by that name. Usually

Forward entire.

only one circle is skated, and, in the case of the forward **8**, this circle is simply called *Forward entire*, and, if both circles of the **8** are skated *Forward entire* is called twice in succession.

The next figures to be learnt are the two forward **3's**, and proficiency in skating them is a still more important requisite. Indeed, an expert can tell in a moment, from

Importance of forward 3 to a centre.

the manner in which a man skates a *Forward three* to a centre, whether or not he is likely to be a good combined figure-skater. In many skating clubs, therefore, this call is considered a sufficient test of a candidate's eligibility for membership. It is, in fact, the very foundation of combined figure-skating, and we now describe somewhat fully the method of practising it.

Skate slowly up to the centre.

FORWARD OUTSIDE 3 TO A CENTRE. *See Diag. No.* 3.*—The skater must stand in the same position as for the forward 8, and start the figure in the same manner. He must not hurry to the centre to take his first stroke, or he will be sure to make the turn too soon, and before he is ready for it. Let him, on the contrary, move gently towards the centre.

Make the first curve fairly long, but the second longer.

Skaters vary considerably in their practice as to the distance they travel upon the portion of the 3 which precedes the turn as compared with the tail of the figure. The chief requisite is that the tail should be the longest portion of the 3, but this must not be taken to imply that the first curve is to be made a short one—a common fault with beginners.

Turn without hurry

The turn should on no account be hurried. In fact, the skater should be able to make it just as easily at 50 feet as at 10 feet after making his start.

or loss of pace.

Again, no pace should be lost because of the turn. On the contrary, good skaters often make their turns a means of gaining pace, although they are careful not to reveal this by indulging in anything of the nature of a jump. *See pages* 16 *and* 64.

Big 3's.

Unquestionably the chief excellence of a 3 consists in its ample sweep, and the beginner should aim at making his 3's of almost infinite size, so large, indeed, that onlookers wonder where the power comes from that enables such large 3's to be executed with apparent ease. Almost the whole secret of this power depends upon the control which the skater learns to obtain over the tail of the figure, or, in other words, over the backward curve on the Inside edge. In point of fact, it is the possession of perfect command over the Inside edge backwards that distinguishes a first-rate combined figure-skater from an indifferent one.

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* References to *Diagrams* mean throughout the Diagrams of the combined-figures in Vol. II.

How to make them.

How, then, is this control over the Inside edge backwards to be obtained? The beginner must learn to retain his pace as long as possible after the turn, so that it does not die out before the centre is reached. To accomplish this he must bear as little as possible on the Inside edge; in fact, he should travel almost, but not quite, upon the flat of his skate, or, in other words, make a curve with as large a radius as possible. He should feel competent, moreover, to change over at any moment on to the Outside edge backwards, should it be demanded of him, and it is the knowledge that he has this power in reserve which gives him confidence, and at the same time assures him that he has gained the required control over his Inside edge. He should at once check any tendency of the unemployed leg to drop inwards, away from its fellow, and towards the centre of the circle, for if this incorrect attitude is permitted for the fraction of a moment, he will immediately be thrown strongly on to his edge, his curve will suddenly become one of much shorter radius, and he will curl inwards, lose sight of the centre, and probably never reach it at all.

Circle round centre as much as possible.

Diagram No. 3, to which we have already referred the reader, shows the usual amount of circling round the centre when this figure is practised in combination, but in practising by himself the skater should learn to circle round the centre to any extent, and at any distance from it, until he obtains such control over his Inside edge that he can return to the centre at any point that he fancies.

Commence the second 3 on either side of centre.

Having arrived at the centre upon the tail of his 3 the skater takes up a fresh stroke at the centre in order to repeat the figure upon the other foot, and in doing so he passes on whichever side of the centre he pleases. *Fig. No.* 12, which represents a forward Inside 3 skated to a centre, shows the side of the centre on which it is most usual to start the second 3, but the skater should practise starting on either side of the centre.

No "fudging" at the centre.

He should not "fudge" when taking the stroke of the new 3 from the tail of the old one. All beginners have great difficulty in avoiding this serious fault, which is entirely due to incorrect attitude when on the Inside edge backwards. *See chapter on "Form," Part. I.* The skater must practise diligently until every trace of this difficulty has disappeared.

The second 3 is performed in just the same manner as the first, and so with the others.

Summary of important points.

We may summarise the foregoing important requisites for the attainment of excellence in skating *Forward threes to a centre* as follows :—

1. Skate the figure as large as possible.
2. Don't hurry the turn.
3. Execute the turn without loss of pace.
4. Do not travel too strongly upon the edge after the turn, but keep the tail of the 3 out, and the centre in full view, and see that you have the power of changing the edge at a moment's notice.
5. Take the new stroke at the centre directly from the old one, and without any "fudging."

FORWARD INSIDE 3 TO A CENTRE.—*See Fig. No.* 12.—This figure is easier than the preceding, and no especial directions are necessary.

The next simple figures to practise to a centre are the calls *Once back and forward* and *Twice back and forward.*

ONCE BACK AND FORWARD TO A CENTRE.—The skater must start from the centre upon a forward Outside 3 in the manner already described, but instead of returning to the centre upon the tail of the figure he must—as soon as the 3 has taken him well away from the centre—put the other foot down gently close to its fellow upon the Outside edge backwards. He must not return to the centre upon this edge, but must prolong the curve as though he were about to describe a circle, having the orange for its centre. Having travelled about a quarter of a circle only, he must again put down the first foot upon the Outside edge forwards and return to the centre upon this curve. On reaching the centre he must begin the same figure upon the other foot.

TWICE BACK AND FORWARD TO A CENTRE.—*See Diag. No.* 13.—This figure is very similar to the preceding, the only difference being that a second 3 and a second "back" are skated before the final curve of forward edge which takes the skater home to the centre. The diagram to which we have referred the reader will show more clearly than any description that the skater has to travel nearly three-quarters of a circle round the centre before returning to it.

When circling round centre keep same distance from it throughout.

One point of importance must be mentioned here, and must be carefully borne in mind—namely, that during the execution of movements in the course of which the skater is circling round the centre (in the above figure such movements being the first "back," the second 3, and the second "back"), the skater must keep an approximately even distance from the centre throughout. He must not at the beginning of each movement vary the general curve in which he is moving, but must continue each new stroke in the same direction as the preceding. Hence, at the end of the first "back" the skater must not curl in towards the centre, and afterwards at the beginning of the second three strike out away from it again in a different direction, and so on; for by this means his distance from the centre would be constantly varying at different points of his course round the centre. This is a very common mistake with beginners and indifferent skaters, but it must be carefully guarded against, and the simile of the big pendulum with the twisting bob, described and explained in *Part I. page* 41, should always be borne in mind.

The series of movements forming the figure *Once back*, and consisting of a forward 3 followed by a drop on to the Outside edge backwards of the other foot, and the same series repeated twice in succession forming the figure *Twice back*, are in frequent use in the combined-figures.

Inside twice back.

Twice forward and Inside twice forward.

Similar figures, commenced with a forward Inside 3, are called *Inside once back* and *Inside twice back*, and similar figures commenced with a back Outside 3 and a back Inside 3 are termed respectively *Once forward* and *Twice forward*, and *Inside once forward* and *Inside twice forward*, but these figures are all extremely difficult to execute, and are only to be attempted when the skater is well advanced in combined-figures.

CHAPTER III.

GENERAL OBSERVATIONS ON COMBINED-FIGURES.

HAVING steadily practised by himself the figures described in the last chapter, the skater may now take his place in the combined-figures, and he will soon realise that all the figures which he has learnt to execute alone are much more difficult in combination.

He has now not only to skate his figures from and to a given fixed point, but has also to execute all his movements in perfect unison with other skaters. Furthermore he has to perform each figure exactly at the word of command, in the same manner as the caller, and in perfect time with his own partner. Hence, if when skating alone, he is inclined to be unsteady on any of his edges, he will be much more so when skating in combined-figures; and similarly, if, when alone, he occasionally scrapes his turns, he will scrape much oftener when in concert with others; or again if, when alone, he is ever given to "fudging," he will "fudge" more frequently when skating in combination. What, therefore, we wish at the outset to impress upon the beginner is that he should on no account attempt in combination those figures which he has not thoroughly mastered by himself. For example, no skater should attempt in combination such difficult figures as Rockers and Mohawks before he can perform them really well alone, or he will only retard his own progress, and inflict numerous collisions on his partner.

Don't attempt figures in combination which you cannot skate properly alone.

"Form" in combined-figures.

In the first part of this work we have strongly insisted on the paramount importance of skating in good "form." If this is an essential in solitary skating, how much more is it needed in combined-figures! Accuracy in describing curves, perfection in time, and boldness of execution, are all inadequate in combined figure-skating without good form. Besides, one man in a set of combined-figures who skates in bad form ruins the appearance of the set. For it must be remembered that bad form is much more apparent when brought into sharp contrast with other men's good form.

Best number of skaters for a combined-figure.

Combined-figures may be executed by any reasonable number of skaters, but experience shows that eight is about the largest number consistent with a satisfactory performance. Even then only the very simplest figures can be called. Four is without doubt the best number for all purposes, although sets of six go very well if all the skaters are fairly evenly matched. Odd numbers should be avoided if possible, for since the skaters skate in pairs, the odd man has no partner, and has to "cut in" after the others, which never looks well. Three is a very bad number.

THE THREE GROUPS OF COMBINED-FIGURES.

There are three main varieties or groups of combined-figures: (1) The common variety, or ordinary circling figures, in which the skater circles round the centre in the same direction throughout the call. (2) The "About" circling figures, in which the skater, after circling in one direction, turns about, somewhat like a ship tacking, and circles back again in the opposite direction. (3) The "Out and In" figures, in which the skater does not circle round the centre at all, but skates directly away from the centre, and directly back again.

7

It will be sufficient if we describe one typical call belonging to each group, and since the first group includes most of the commonest calls practised on the ice, let us begin by explaining the method of skating a very usual call belonging to it, namely *Twice back and forward.*

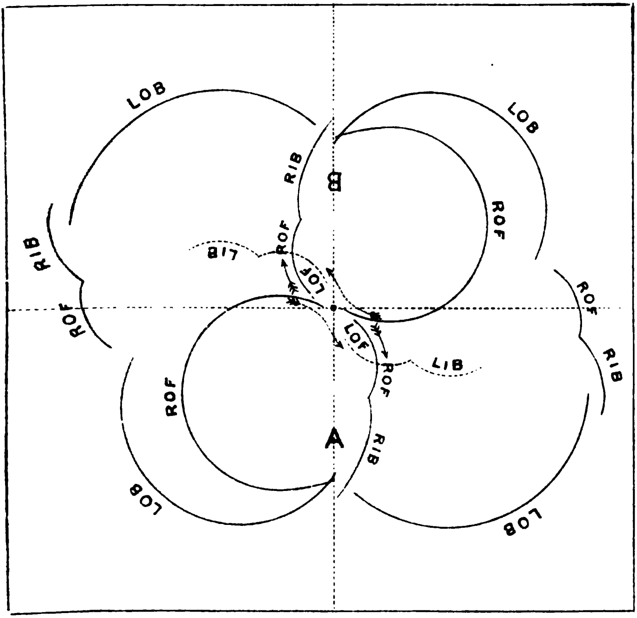
A CALL OF THE FIRST GROUP PERFORMED BY 2 SKATERS.—We will take, in the first instance, the call *Twice back and forward* as performed by two skaters, and as delineated in the double coloured plate facing this page.

The skaters should stand about fifteen feet from the centre, facing each other, and having the centre in a straight line between them, the letters A and B showing their respective positions. One of the two acts as the caller, and as soon as he has called *Twice back and forward,* both skate directly forwards at a moderate pace towards each other and towards the centre, the dotted line in the diagram representing the direction in which they move. On reaching the centre each begins the call upon the right foot in the manner already described. *See page* 77. Hence they pass each other right shoulder to right shoulder as they skate away from the centre. Then as soon as they are upon the first stroke of Outside edge backwards, they begin circling round the centre in the same direction, but on different sides of the circumference, and exactly opposite one another.

When the *Twice back* is completed, as shown in the diagram, the call is ended by the skaters moving towards each other, and running up to the centre upon the Outside edge forwards.

Should the caller desire the same call to be repeated on the other foot, then as he nears the centre he calls again *Twice back and forward,* and the skaters pass each other on the side of the centre shown in the diagram, left shoulder to left shoulder, and begin the call afresh.

THE SAME PERFORMED BY 4 SKATERS.—The same



Twice Back—and Forward.

PLATE II.

[*To face page* 86.

call, *Twice back and forward*, may be performed by four skaters, thus:—They must stand at equal distances from each other, facing the centre, and about fifteen feet from it, each skater being at the corner of an imaginary square. The two opposite to each other must skate as partners, and it must be decided which pair is to lead. One of the first pair acts as caller, and as soon as he has called *Twice back and forward* all four skate to the centre, but the second pair hang back a little on approaching it to enable the first pair to pass the centre first and to begin the figure. Both pairs go through the call in the manner described for two skaters, the second pair, who have approached the centre at right angles to the first, commencing the call at the centre directly the first pair have left it, and at right angles to them.

Distance from centre and position of skaters before beginning call

All four skaters circle round the centre in the same direction, taking care to skate at equal distances from each other. This is called keeping "square" with one another, and to effect this the first pair must always keep exactly opposite each other, with the centre in a direct line between them; and each of the second pair of skaters must move exactly midway between the other pair. Should the second couple fail in this duty they are said to be "out of square," and the whole figure is then also spoken of as being "out of square."

Meaning of "square," and "out of square."

As the four skaters approach the centre at the end of the call in order to commence the same or a new call on the other foot, the first couple must be again a little in advance of the others, so that they may pass the centre before the other pair also pass it at right angles to them.

THE SAME PERFORMED BY 6 SKATERS.—If six skaters execute the same call *Twice back and forward*, they must also begin by facing the centre and at equal distances from each other. Each will then be at the corner of an imaginary hexagon. Partners must stand opposite each other, as before, and it must be decided which pairs are to skate first, second, and last respectively.

On approaching the centre the second pair, as before, hang back a little to let the first pair pass the centre before they themselves also pass it, which they do nearly, but not quite, at right angles to the first pair. The third pair do not leave their position at rest until the first pair are well on their way to the centre, when they also approach the centre and pass it after the second pair have left it, and nearly, but not quite, at right angles to them.

All six skaters now circle round the centre in the same direction, taking good care to keep the figure "square," *i.e.*, to skate at equal distances from each other; for upon this depends the success of a combined-figure. To effect this object the first couple must skate exactly opposite each other, and the other four skaters must continually fix their attention on keeping equal distances between themselves and the first couple. The remaining portion of the call must be gone through as before directed.

Such, then, is a typical call of the 1st group.

VARIATION IN THE METHOD OF SKATING CALLS OF THE 1st GROUP.—The method of skating these figures is occasionally varied, when four are skating, by the first pair starting on the right foot, and the second pair on the left foot, so that the two couples circle round the centre in opposite directions. To accomplish this, without collisions while moving on the circumference, one couple must skate the figures larger than the others; but this plan of skating is not satisfactory, and is rarely practised.

A CALL OF THE 2nd GROUP PERFORMED BY 2 SKATERS.—We next turn to the method of skating a typical call belonging to the 2nd group of combined-figures, namely, *Once back and forward three about, and once back and forward three, see Diag. No.* 125. It will be sufficient to describe the call as executed by two skaters, since the movements of four, six, or more, will readily be understood from our previous descriptions.

The skaters commence the call in precisely the same way as in *Twice back and forward*, but after the first "back" is completed a forward 3 is next executed.

How to go "about."

While moving on the tail of the 3 they do not return to the centre but describe nearly a complete circle, in the course of which their bodies look directly away from the orange. Ultimately they nearly reach the point of commencement of the 3, so that they effect in this manner a change in the direction of revolution round the centre. They now proceed to retrace their steps to the centre by circling back to it with another *Once back and forward three* in nearly the same course on the ice as before, but in the opposite direction.

When four or more skaters are performing any call belonging to this group, the figure in the course of which they change their direction of revolution round the centre should be executed by all simultaneously. Unless this instruction is carried out the figure cannot possibly be kept "square."

A CALL OF THE 3rd GROUP PERFORMED BY 2 SKATERS.—A typical call of the 3rd group of combined-figures is *Forward and forward three out and forward in*. *See Diag. No.* 140. This is probably one of the easiest, commonest, and most useful calls upon the ice, and it is continually employed to extricate skaters out of difficulties, as we shall presently see.

The skaters begin the figure in the usual manner, and having executed a short curve of Outside forward skated directly away from the centre, the foot is put down upon the cross-roll and a forward 3 is skated, which, at the beginning takes the skaters still further away from the centre, but brings them partly back again on the tail, which is prolonged round in almost a complete circle, so that another short curve of Outside forward on the next foot brings them directly back to the centre again.

In this call, and all others of its class, the skaters do not circle round the centre at all. Figures belonging to this group, however, are often combined in a call with either the ordinary circling figures or the "about" circling figures, as reference to the List of Combined-figures will show.

GENERAL INSTRUCTIONS FOR SKATING A SET OF CALLS.

Meaning of "a set of calls."

It is usual for a certain number of calls to be skated one after another, such a collection being termed "a set of calls," and we now pass on to give some general instructions as to how a set is to be executed.

Number of calls in a set.

In all the calls described up to this point we have imagined the skaters to be starting from rest, as though at the beginning of a set, or as they would begin again should a set be broken up by a collision, or from some other cause. But any one of these calls can be commenced from the termination of another call at the centre, in the course of a set, which may consist of any number of calls, at the discretion of the caller. The usual number is about fifteen, skated on both feet, or thirty in all. *See sets of alternating calls at end of Vol. II.* Nevertheless it is, of course, possible to skate any number of calls in rotation should the skaters desire it, and should their form not deteriorate from fatigue.

Variety of figures in a set.

During the progress of a set they may execute every variety of figure, according to the fancy of the caller, and may continually leave and return to the centre, pass and re-pass it. A call, as we are told in the "Explanation of Terms," begins and ends at the centre, but the centre may be passed in the middle of the call, if suitable words are used by the caller to show what is intended. In this manner are produced charming combinations of figures in which the skater may pass his partner close to the centre face-to-face, or back-to-back, and often at great speed, or may dart up to the centre to meet his partner, and away from him again at an unexpected angle.

When six or eight skaters are taking part in a set, the first couple are often just returning to the centre when the last couple are leaving it; so that some of the skaters may be circling round the centre while others are approaching and others leaving it; but the weaving of orderly designs upon the ice goes on, each skater concentrating his attention on the execution of the call in the right place and at the right moment, and in perfect concert with the others, so that the individual performances of each appear to blend without effort into one.

Nothing can be more fascinating to a skater than to take part in a set of combined-figures where all are skating steadily, in good form, and at a brisk pace, and where each skater is sure of his partner, and is not only intent on his own personal performance, but on contributing to the general symmetry of the set.

THE PAIRING OF THE SKATERS.—In the fore-front we place the requisite that the skaters should be as nearly as possible equal in skating ability. If, unfortunately, two or more happen to be more expert than the others, they should not skate together or lead the set together. It would be better that one should lead in company with a skater of less merit, and it will be his duty to accommodate his skating to that of his weaker brother. Indeed, a powerful skater, when skating with a moderate partner, should always exercise most careful self-control, and by no means skate his partner down.

Best skaters should not skate together.

DUTIES COMMON TO ALL THE SKATERS.—Next we must detail the important duties incumbent on all who take part in a set of combined-figures.

First.—They must often look at the caller and skate at his speed, and execute the figures called precisely as he executes them. *See Rule I.* This is especially necessary in certain figures which require the skaters to keep their respective places on the ice very accurately and symmetrically. Such figures are

Watch the caller.

the Q's and reverse Q's skated entirely before the centre, as in the call *Twice back Q* for example, or in the call delineated in the frontispiece. In these, as in many other similar calls, the skaters should look well at the caller, and imitate exactly his curves, or the figure will get "out of square" and the result will be unsatisfactory.

Keep time with partner.

Secondly.—Each skater must keep perfect time with his partner and watch him continually. In other words, each fresh stroke should be taken and every turn or change of edge executed simultaneously by both skaters. To effect this they should watch each other's movements, whenever it is possible, by looking at each other over the appropriate shoulder. This is a fundamental rule of great importance.

Leave centre at correct angle.

Thirdly.—All the skaters must strike away from the centre at similar angles, whether starting from rest, or leaving the centre at any time in the course of a set. To understand this clearly let the reader imagine a skater standing at rest at A preparatory to making a forward stroke to the left of the centre. *See Fig. No.* 31. He must strike out towards the left of the imaginary dotted line, which represents the direction in which he moves to the centre, as much as the balance of his body will permit, without deviating to any appreciable extent from the line of motion. *Fig. No.* 31, marked "Correct," shows the proper direction of the stroke. Similarly, if the stroke is taken to the right of the centre, the skater must strike out well to the right.

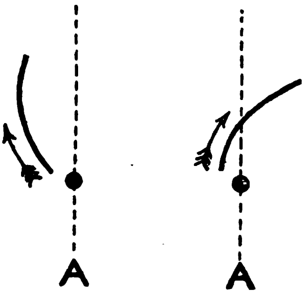


Fig. 31.

CORRECT. INCORRECT.

Failure to comply with this rule on the part of any of the performers in a set will result in throwing the figure "out of square." For if a skater leaves the centre at the "Incorrect" angle shown above, while his partner's angle is "Correct," the result will be that as soon as they both begin to circle round the centre the former skater will be nearly a quarter of a circle in advance of the position he ought to occupy opposite to his partner.

Take new stroke in same direction as old.

Fourthly.—When circling round the centre the skaters should keep it at an approximately equal distance from them throughout, no matter how many strokes may be taken, or how many turns executed; bearing in mind that in combined-figures a fresh stroke should always be taken in the same direction as the preceding one. This important point has been alluded to. *See page* 82.

"Fudge" rather than break up set.

Fifthly.—If in the course of a set a skater has mistaken the meaning of a call, or has imperfectly heard it, or is not quite proficient in it, he should not stop short and so break up the set that he may commence again with fresh instructions, but he should look carefully at his partner, or better still at the caller, and imitate the movements of one or the other. In this way he can always keep his proper place in the figure, opposite his partner. Moreover, he may assist himself a little with his unemployed foot, without "fudging" more than is necessary. It is always better, however, to "fudge" than to break up a set.

Summary. We now sum up these five principal duties thus:—

(1) Watch the caller, and skate at his speed, and follow his method of placing the figures.
(2) Keep strict time with your partner.
(3) Leave the centre at the same angle as the rest of the skaters.
(4) Keep moving in the same direction when taking a fresh stroke.

(5) Never break up the set because you do not quite understand the figures called, or are not quite proficient in them.

Before describing the duties of each respective pair of skaters in any set of calls, we must first give our careful consideration to the qualifications of the caller; not only because he is one of the first pair, but because he occupies an important and responsible position, and has the success or failure of the set in his own hands.

DUTY AND QUALIFICATIONS OF THE CALLER.—The caller's duty, then, is to decide what figures shall be skated, and to call them in a loud, clear voice.

Short and long calls.—When and how he should call them.

The call ends at the centre, and, as the caller approaches the centre, and before arriving at it, he should deliver the next call, or at any rate a portion of it, so that each skater may know what he is expected to do before he leaves the centre. It is generally advisable, to deliver the call at once when it is short, but not when it is long; for the caller cannot be intent on setting an example of good and accurate skating, and at the same time think out a long sequence of figures, with the object of delivering one continuous call; nor, indeed, would the skaters be able to remember so long a call. In such a case, therefore, the call should be delivered piecemeal; the important points for the caller to remember being: To deliver a portion of it before the skaters begin to leave the centre, to give them fair warning of fresh figures, and never to insert anything new at the apparent termination of a call, when it is too late for them to execute it satisfactorily.

The qualifications needed for a good caller are as follow:—

He must call accurately.

First, and foremost—He should call accurately, that is to say, he should give the calls their correct names, and this cannot be done without a thorough knowledge of the system of nomenclature and the rules of combined figure-skating. Inaccurate calling leads to inaccurate and slovenly skating, and to a muddled performance by all the skaters all round.

Secondly.—He must be one of the best skaters in the set, for, according to Rule I., he "sets the time, speed, and mode of skating all calls, and must be accurately followed by the other skaters." In setting the speed, moreover, he should not be too slow, for it is a mistake to suppose that it is impossible to skate in good form unless the pace is slow, measured, and stately. On the contrary, combined-figures should go briskly; indeed, we have a great liking for a set skated at a rattling pace, but this is only possible when all are first-rate skaters.

He must be a good skater

and not set too slow a pace.

Thirdly.—He should be perfectly familiar with all the combined-figures in usual practice on the ice as given in the list, arranged in groups, preceding the diagrams in this book, for he should seldom be at a loss for a new call.

He must know all the figures

He should also possess a faculty for inventing, during the progress of a set, a variety of new combinations, for which he has to frame the correct call: but, in exercising his ingenuity in this direction, he must use judgment, so as to invent and call only such combinations of figures as will work well upon the ice.

and be able to invent new ones,

He must also continually bear in mind upon which foot a call has been begun, so that he may (as is usually done) repeat the call upon the other foot with, possibly, the interpolation of one or more other calls which may or may not change the foot, according as may be required. It is considered bad calling to call the same figures twice in near succession upon the same foot; but with practice, the caller soon learns which of the ordinary calls are self-alternating, *i.e.*, self-repeating on the other foot.

and not call same figure twice on same foot.

Fourthly.—He must be clever at gauging the capacities of all the skaters, never calling a figure which he believes to be too difficult for any one of them, lest by so doing he should break up the set. Neither should he call difficult figures one after another, unless his skaters are all very practised performers. It is always much more difficult to "call" for a set of moderately good skaters than for really first-rate men, because it is no easy task to find a good variety of figures of moderate difficulty.

He must know his skaters' capacities

Again, if the set is not going smoothly, and his skaters get out of time and "out of square," he must give them a chance of righting themselves by calling some easy call, such as one of the simple "out and in" figures. The most useful call for this purpose is the well-known *Forward and forward three out and forward in.* *See Diag. No.* 140. It takes the skaters well away from the centre, so that those who are wrong have ample time to set themselves right again while running back to the centre upon an easy curve of Outside forward. Indeed, this call furnishes such a ready way of extricating skaters out of difficulties, that it is sometimes abused, and called so often that it has come to be regarded as a kind of refuge for the destitute.

and how to get them out of difficulties.

At the end of this book will be found a series of calls arranged according to our ideal of excellence and utility, and intended to serve as a help to the memory, or as a guide for framing others on the same lines.

So much, then, for the duty and qualifications of the caller, who is always one of the first pair in a set of combined-figures.

DUTIES OF THE 1st PAIR.—Let us next consider what are the duties of this pair as compared with the other pairs of skaters.

First.—They should always skate directly opposite each other, that is to say, on opposite sides of the centre, and with the centre in a straight line between them. If they fail in this duty,

Skate opposite partner.

it is impossible for the figure to be kept "square." Neither member of this pair need trouble himself much about skating midway between the two skaters on either side of him, but he and his partner have only to keep opposite each other, while the other skaters keep "square" with them. If, however, the figure is going "out of square" the first couple should now and again adjust their positions relatively to the other skaters, if by so doing they can improve matters.

Don't be too late at centre

Secondly.—The first pair should reach the centre simultaneously; for, if the caller's partner is too late, the caller is forced to wait for him, so as to enable them to pass the centre together, the result being that the second couple, who have to cross the centre immediately after the first pair, are compelled to check their speed. This throws out the third couple, and the entire figure becomes confused. If, on the other hand, the caller's partner reaches the centre too soon, he must wait for the caller, which does not look at all well.

or too soon.

Get quickly away from centre.

Thirdly.—When six or more are skating together, the first pair should always get away from the centre as rapidly as possible, or they will impede the other skaters who are approaching the centre, and are all at rather close quarters with one another, and so liable to collide with those moving in an opposite direction.

Look out for last pair.

Fourthly.—In the middle or end of a call, when six or more are skating together, the first pair should be very careful when approaching the centre to look out for the last pair, so as not to reach the centre until the latter, who are commencing the same call, have well left it. Collisions frequently occur because the first pair have not noticed who the last couple are, and so fancy they have gone past the centre when they really have not done so.

Fifthly.—When six or more are skating, the first pair will find that on leaving the centre they have a special tendency to collide with the last couple, if the latter happen to be approaching it at the same time. When this occurs, the rule is that the man going out should skate what is termed "outside" the man coming in. The annexed *Fig. No.* 32 explains the relative positions of the men better than words. When there is no tendency to collide, this rule does not apply, and, in fact, in many figures the reverse of this relative position of the skaters must naturally obtain, but then there is no question of possible collision.

When going out from centre skate outside man coming in

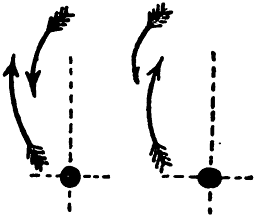


Fig. 32.
CORRECT. INCORRECT.

or give way to him. If there is still confusion through forgetfulness of the rule, the skater going out should give way to the skater coming in, as it is easier for the former to alter his direction.

Summary. To sum up, then, we would say to each member of the first pair

(1) Keep opposite your partner.
(2) Be careful to reach the centre simultaneously with your partner.
(3) On leaving the centre, get away from it as quickly as possible.
(4) On approaching the centre in the middle or at the end of a call, look for the last couple.
(5) If at close quarters at the centre with one of the last pair, skate outside him.

DUTIES OF THE 2nd PAIR.—

Keep "square" We now pass on to the second pair of skaters. Their *first* and most important duty is to keep "square" with the others. *See Fig. No.* 33. When

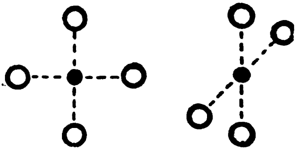


Fig. 33.
CORRECT. INCORRECT.

four skaters are taking part in a set the symmetry of the figure will depend on this, and each member of the second pair must carefully watch to see that he is skating exactly midway between the first couple.

even if your partner does not.

It is important to remember that a member of the second couple is not to skate opposite his partner if the latter is not "square" with the other skaters. His own duty is to be "square" with the others, no matter what his partner may be doing. *See Fig. No.* 34. Indeed, it cannot be too often repeated that it is better for one of the second pair to approach the centre at right angles to the first pair, even though his partner is not opposite him, than for him to approach the centre opposite his partner, but "out of square" with the other skaters, as in *Fig. No.* 33, marked "Incorrect."

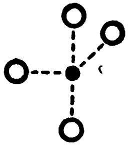


Fig. 34.

When six are skating, the duty of keeping the figure "square" devolves on both the second and third pairs equally, and all four skaters have to watch carefully so that they are at equal distances from one another and from the members of the first pair. *See Fig. No.* 35.

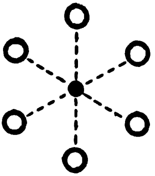


Fig. 35.

Dwell less on 1st stroke and more on last stroke than 1st pair.

Secondly.—The second pair should, as compared with the first, dwell a slightly shorter time upon the first movement, the curvature of which they should slightly increase, and a slightly longer time upon the last movement of a call. The object of the former manœuvre is to enable them to pick up the time they have lost in starting the call after the first pair, and so to get "square" with them again; while the object of the latter is to enable them to reach the centre just after the first pair, and on no account simultaneously with or before them. They should also, when leaving the centre, skate to the point on the circumference which will place them "square" with the others.

Pass centre immediately after 1st pair

even if your partner is late.

Thirdly.—The second pair should reach the centre simultaneously, and should pass it immediately after the first pair, but if one of them is late his partner should not wait for him but should pass the centre alone, for it is most essential that the second should follow the first pair closely, or the third pair will run into them or will be delayed.

Summary. To each member of the second pair, therefore, we would say:—

(1) Keep "square" with the other skaters, whether your partner does so or not.

(2) As compared with the first pair, shorten the first and prolong the last movement of a call, and make the first movement more curved, and the last less curved.

(3) Be careful to reach the centre simultaneously with your partner, and to pass it immediately after the first pair.

DUTIES OF THE 3rd PAIR.—Passing on to the duties of either member of the third pair, we need not describe them at length, but they may be summarised thus:—

Summary.

(1) Keep "square," according to the rule for the second pair.

(2) As compared with the second pair, shorten the first and prolong the last movement of a call, and make the first movement more curved, and the last less curved.

(3) If at close quarters at the centre with one of the first pair, skate "inside" him.

CHAPTER IV.

EXPLANATION OF THE REVISED CODE OF RULES.

THAT the skater may understand the names of the calls collected together to the number of nearly three hundred, and named in accordance with the Revised Code of Rules, we must explain the principles upon which the code has been framed.

Three functions of a call.

A "call" directs the skaters taking part in a set (1) to execute particular figures; (2) to execute them in a particular manner; (3) to maintain a particular position relatively to the centre, (*a*) at the beginning (*b*) in the middle, and (*c*) at the end of the call.

Of these three functions of a call the third is by far the most important. We therefore begin by explaining the rules which govern a skater's position relatively to the centre in a set of combined-figures, and at the same time request the reader to refer continually to the Revised Code of Rules and "Explanation of Terms" printed at *pages* 69 *and* 70.

Meaning of "near" and "off" side of centre.

RELATIONSHIP OF SKATERS TO THE CENTRE.—Of the two sides of the centre on which the skater can pass in combined-figures, one is termed the "near" and the other the "off" side. If the skater approaches the centre in the direction of the arrows, A represents the "near" and B the "off" side. *See Fig. No.* 36. To pass the centre on the "*near*" side the centre must be kept

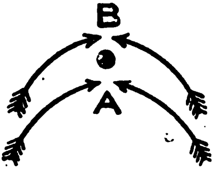


Fig. 36.

outside the curve on which it is approached as the drawing shows, and to pass it on the "*off*" side it must be kept *inside* the curve on which it is approached.

How to begin a call at the centre.

First.—What should be a skater's position relatively to the centre (*a*) *at the beginning of a call?* Let him note that Rule 5 applies only to those occasions when the skaters start from rest at the beginning of a set, or when from some cause or another, they have been brought to a standstill.

Starting from rest.

Hence whenever, for example, a *Forward three* begins at the centre from rest, it must be started on the side which enables the centre to be kept inside the first curve of the 3, and this—when the figure is performed on the right foot—will be on the left side of the centre as the skater faces it.

Not starting from rest.

But supposing a *Forward three* to be commenced at the centre, not from rest, but from the end of another call in the course of a set of calls, the side of the centre from which the 3 is started will depend both upon the edge and the side on which the centre is approached at the end of the other call. If the skater approaches the centre, for instance, on the Outside edge backwards and on the "near" side, the centre must then be kept outside the first curve of the 3, *e.g.*, *Twice back meet and forward three entire* (*see Diag. No.* 98); but if on the other hand the centre is approached on the Outside edge backwards and on the "off" side, it must be kept inside the first curve of the 3, *e.g.*, *Twice back off meet and forward three entire* (*see Diag. No.* 99). Hence, although the centre is always to be kept inside the curve on which the skater leaves it when starting from rest, it may *or may not* be left inside that curve when he does not start from rest.

N.B.

And here we must point out that each one of our diagrams represents the movements of a single skater who has started in every case from rest and upon the right foot, so that although, for example, the common figure

Twice back has always been drawn at the beginning of a call as starting from the same side of the centre (*i.e.*, so that the centre is inside the first curve of the first 3), it must not be supposed that a *Twice back* is always to be begun in this way. On the contrary, when the skaters are not starting from rest, it will often be begun from the other side of the centre, as in the call *Twice back meet and twice back and forward* (*see Diag. No.* 102).

Three methods of going past centre in middle of call.

Secondly.—What should be a skater's attitude of relationship to the centre (*b*) *in the middle of a call?* He must bear in mind that although a call ends at the centre (*see Expl. of Terms, No.* 3), he may go past the centre in the middle of the call, provided certain words are used telling him to do one of three things—(1) to execute what is termed a "centre" figure (*see Expl. of Terms, No.* 4), *e.g.*, *Twice back and forward centre-three entire* (*see Diag. No.* 44), where the figure 3 is turned close to the centre; (2) to execute what is termed a "meet" (*see Expl. of Terms, No.* 5), *e.g.*, *Twice back meet and forward three entire* (*see Diag. No.* 98), where the centre is reached upon the second "back" stroke and the 3 is taken up at the centre; (3) to execute what is termed a "pass" (*see Expl. of Terms, No* 5.), *e.g.*, *Twice back pass and forward*, where the centre is reached upon the second "back" stroke which is continued past the centre for a few feet, when an Outside forward stroke is taken up beyond the centre with the other foot.

How to specify each method.

It must be noticed that wheneverthe skater is required to go past the centre in the middle of the call by one of the three methods just described, one of the words, "centre," "meet," or "pass," must respectively be inserted in the call. *See Rule* 6.

Each method applicable to either side of centre.

Furthermore, the skater must bear in mind that he can execute a "centre" figure, a "meet," or a "pass" on either the "near" or the "off" side of the centre, and that in the latter case the word "off" must be added in the call to each of the above three words respectively, *e.g.*, "off centre-three," "back off meet," "forward off pass." Hence we may say that when the skaters have to pass the centre in the middle of a call, and the word "off" is not used, they must always go past the centre on the "near" side, or, in other words, keep the centre outside the curve on which they approach it. *See Rule* 4.

Word "meet" implied but not expressed at end of every call.

Thirdly.—What should be the relationship of a skater to the centre (*c*) *at the end of a call?* Of course the first stroke of a new call should always be begun at the centre, and never beyond the centre, so that at the end of every call the skaters practically perform a "meet." Since, however, we are told *(see Expl. of Terms, No.* 3*)* that a call is a figure, or a series of figures, beginning and ending at the centre, the word "meet" is necessarily implied, and need not be expressed at the end of a call.

A call can end on either side of centre.

Every call can terminate either on the "near" or the "off" side of the centre, and if it is to terminate on the "off" side the word "off" must always be added at the end of the call, *e g.*, *Forward inside three off.* Hence we may say that when the skaters reach the centre at the end of a call and the word "off" is not used, they must always terminate the call and commence the next one on the "near" side, or, in other words, keep the centre outside the curve on which they approach it.

We may here note parenthetically that in practice it is usual to terminate the majority of the calls on the near side of the centre, principally because as a general rule they work better on the ice in this manner; hence all the calls in our list of combined-figures have been printed as so ending, but it must be understood that all of them can also be ended on the "off" side, when all the caller has to do is to add the word "off" to any one of them.

N.B.

A skater's position relatively to the centre in the middle or at the end of a call may be summed up in the following simple direction, which the skater should commit to memory :—*Always go past the centre on the near side unless the word "off" is called.*

USE OF THE WORD "AND."—We now pass on to Rule 3, one of the most important and useful in the whole code. This tells us that the word "And" is to be used in a call to denote a change of foot. There are, nevertheless, certain series of movements in such common use upon the ice as well recognised figures, that they have received conveniently short names which do not express the various movements of which they consist with their accompanying change or changes of foot; for example—"Twice back," "Twice forward," "Mohawk," "Choctaw," etc. These figures, however, and others of a similar nature have previously been fully explained in our pages, so that all the skater has to remember is that the word "And" must be used in a call before any figure which *begins* with a change of foot.

"And" not always used with change of foot.

USE OF THE WORD "ENTIRE."—When describing the duties of the caller in the preceding chapter, we said *(page* 94*)*, that he need not always deliver the whole call at once, but may, when it happens to be long, deliver it piecemeal. With the long and complicated calls which have developed of late years, this practice has much increased, so that the skaters are continually on the *qui vive* for another instalment of the call. This plan never confuses them when the call consists of several figures, so long as the caller follows our instructions *(see page* 94*);* but when the caller, intending that the call shall consist of only one figure, adds nothing further to the call, and when, expecting further instructions, the skaters have not put sufficient power into the initial stroke to carry them back to the centre, confusion often ensues. Indeed, who has not seen some of the performers in a set hovering at some

Value of the word.

distance from the centre waiting in vain for another figure to be called, with the result that a vigorous "fudge" has to be employed to enable them to return to the centre.

The advisability, then, of the caller possessing some method of forewarning his skaters when he wishes them to both leave and return to the centre in the course of a particular figure is evident. And more especially is it advisable when that figure happens to be a difficult one, consisting of one, or at the most of two movements, such as a Bracket, Mohawk, or Rocker. Taking a forward Mohawk, as an example, the skaters find its difficulty much increased if it is the only figure in the call, so that they have to return to the centre upon the Outside edge backwards instead of upon some simple superadded movement, such as a curve of Outside forward on the other foot. In such a call, therefore, they should be prepared at the outset for the possible difficulty in store. In any variety of call, or portion of a call, however, consisting of a single figure, in executing which the skaters have to both leave and return to the centre, it aids them materially to know the caller's intentions beforehand, even though the figure consists of a simple movement such as a single stroke of Outside edge, or a Three.

Kind of figures in which most needed.

The method employed, then, is for the caller to use the word "Entire," which may be added at his option in any call which fulfils the conditions we have described. *See Expl. of Terms, No.* 8. The caller's discretion in the use of the word is needed, because the skaters will not in every case be aided by it. For instance, in the figure *Twice back* it is just as easy for them to return to the centre on the last "back" as not to do so. Hence the caller must only use the word "Entire" when he thinks it will really aid his skaters.*

Only used at discretion of caller.

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* We have attempted to show, in our list of combined-figures and alternating calls, where the word "Entire" is of use.

It must be clearly understood that the word "Entire" has no reference whatever to any particular variety of movement or combination of movements, or to any particular side of the centre, but simply indicates that the skaters are to both leave and return to the centre in the one figure to which the word is attached in the call.

CHAPTER V.

SELECTED CALLS EXPLAINED, WITH SOME REMARKS ON UNITED-COMBINED AND SIMULTANEOUS FIGURES.

SELECTED CALLS EXPLAINED.

It is not our intention to describe in detail the method of skating every call in our long list of combined-figures. The general instructions we have already given in *Chap. III.* for performing a set of calls, together with the 168 diagrams, will be a sufficient guide to the skater in executing any calls, however complex. But there are some types of calls which possess peculiarities of their own, and we now select some of these, and offer a few practical hints for performing them creditably.

Importance of partners keeping time.

TWICE BACK.—And first as to any call in which the figure *Twice back* occurs, let us remind the skater that our instructions to him in regard to always keeping strict time with his partner (*see page* 92) step for step, are of great importance here. If every skater watches his partner carefully and takes pains to put each "back" down on the ice exactly when his partner does, it is surprising how much the "go" of the set is aided, and what a finished look it presents. Besides, attention to this point helps very much to keep the set "square" at a critical time, and prevents an appearance of each man scrambling for himself.

MULTIPLE TURNS.—The same remarks apply to all calls in which two, three, and multiple turns of any kind occur, and the result is charming when each skater takes pains to make every turn simultaneously with his partner,

BACK INSIDE FIGURES.—Next as to the method of taking an Inside back edge from an Outside back in a combined-figure, such as *Twice back and back Inside three (See Diag. No.* 17*)*, we would point out that this is performed most easily and effectively by crossing the foot either in front of or behind the other. The former is the easiest, but sometimes leads to a scrape, while the latter looks best and is not difficult if the skater crosses the feet well. This crossing of the one foot behind the other in passing from the Outside back to the Inside back is essential to the proper performance of the difficult figure, *Inside twice back.*

Cross feet to take the edge.

BACK-TO-BACK AT CENTRE FIGURES.—Passing on to those calls in which the skaters approach the centre back-to-back, as in the favourite calls *Twice back off meet and forward three entire, Twice back meet and back and forward three, and Twice back off pass entire (see Diag. Nos.* 99, 101, *and* 116*)*, we would observe that each skater should arrive at the centre precisely at the same time as his partner, and, moreover, should be as close to him as possible, without actually touching. To secure these objects the skater should look constantly over his unemployed shoulder, carefully watching his partner, with an occasional glance at the centre as he approaches it. The pleasure to the skater of figures so performed is surprising.

"Meet" or "pass" as close to partner as possible.

Q's AND REVERSE Q's BEFORE CENTRE.—Then as to all those circling combined figures containing Q's and reverse Q's, in which the Q or reverse Q is skated entirely before the centre is reached, *e.g.*, *Twice back and forward Q (see Diag. No.* 33*)*, and *Twice back and forward reverse Q meet and back and forward three (see Diag. No.* 110, *and Frontispiece)*, we would note that they are particularly difficult, (in fact, scarcely possible) for more than four skaters, because of the very curly nature of the figures. Calls of this class look very well, and are unusually pleasant to skate, but require accuracy in placing the curves on the ice, and great care on the part of the skaters in watching each other.

The frontispiece explained.

The frontispiece illustrates a good call of this class requiring accurate skating for its proper execution. It shows the first pair approaching the centre on the last curve of the reverse Q preparatory to making a back cross roll at the centre on its near side, and the second pair only a very little behind the others in time, and consequently on the second curve of the reverse Q; but on the point of changing over on to the last curve of Outside back. In this and other similar calls the second pair should follow the first much more closely than usual in point of time, so that the final change of edge or turn may be made by all four skaters almost, if not indeed quite simultaneously, and so that they may arrive almost simultaneously at the centre. In the call delineated in the frontispiece this object is attained by the leading pair slightly prolonging the first curve of the serpentine line and slightly shortening the last curve, while the second pair on the other hand dwell rather a longer time on the last and a shorter time on the first curve. In this manner the second pair make the change of edge only a few seconds after the first pair, and cross the centre immediately after them. Unless they do this they will find that, owing to the curly nature of the reverse Q, the first pair will cut across their ground, and the figure will break up. They must also take more than the usual care to keep the figure "square" before commencing the reverse Q.

DISPERSE CALL.—*Once back change out, and forward in.* *(See Diag. No.* 150.*)* This very charming call is specially mentioned here because a portion of it is often used as a means of dispersing the skaters gracefully at the end of a set. The call is then *Once back change out, disperse,* and the skaters when they are receding from the centre on the back serpentine line

How to end a set.

raise their hats to one another, and do not return to the centre.

CONTINUOUS MOVEMENT CALLS.—*Forward two Q's out in, centre-change, forward inside two Q's out in.* *(See Diag. No. 160.)* This call, which consists of all the four Q's executed continuously to a centre, can only be performed by the very best skaters, all skilled in the continuous movement, and is scarcely possible for more than four skaters. Still, this and similar calls, although at present almost theoretical in combination, afford excellent practice to solitary skaters who wish to perfect themselves in continuous skating.

CENTRE-MOHAWKS.—*E.g., Twice back and forward centre-Mohawk entire.* *(See Diag. No. 70.)* Mohawks skated at the centre in combination are very effective figures and not difficult, provided a skater can go through a Mohawk well by himself, but they should be performed at a high speed, and each skater should reach the centre precisely at the same moment as his partner.

Skate them at high speed.

CENTRE-ROCKERS AND COUNTERS.—The same remarks apply to these beautiful figures. No one should attempt them in combination who is not familiar with the "Summary of turns, with edge and direction" *(see page 59)*, and the rules governing the relationship of skaters to the centre in the middle of a call detailed in the last chapter, *(see page 103)*, otherwise serious collisions will certainly occur.

The main difficulty in executing Rockers is to hold the edge after the turn, and this is specially difficult when skating in combination, as the edge must often be held an indefinite time, or another stroke be taken from it with the other foot without "fudging." The secret of thus holding the edge is to get well on to the edge *ab initio.* Failure to effect this is simply due to want of courage in turning the body and foot far enough, so as to make the angle between the two curves as large as possible. *See "General*

How to hold the second edge.

Directions," page 54. The skater will be much assisted in this difficulty if he practises his rockers to a centre by himself, as the act of making one of these turns round a centre helps him in his effort to turn the foot through as large an angle as possible.

It cannot be too often repeated that confidence and correct carriage are the Alpha and Omega of good skating. And, before quitting this part of our subject, we again remind the skater that if he persists in attempting rockers and counters in combination before he can execute them alone he will prove a nuisance to his brother skaters.

BRACKETS.—These are perhaps the most difficult of all figures to be performed in combination. More bad falls are probably due to these turns than to any others, and it requires great courage to execute them with the speed and "go" essential to their proper performance in combined-figures. Perhaps, too, the call *Forward bracket, back inside three* carries off the palm as the most difficult figure on the ice to skate in good form and without any "fudging." At the end of the bracket turn, the skater is thrown into a hopelessly wrong attitude for executing the difficult back Inside three, and the tendency to fling the arms about wildly, and push, ever so little, with the other foot seems almost irresistible. Attention to general principles of good form will alone enable him to overcome the great difficulties of this particular call.

A difficult call.

UNITED-COMBINED-FIGURES.

We must now turn our attention to what are termed "The United-combined-figures," although, as far as present practice is concerned, they are in a very embryonic condition. The idea of hand-in-hand combined figure-skating was originally suggested by Sir Charles Metcalf, and the following remarks will give the reader a general notion of the performance.

In these figures a lady and gentleman skate hand-in-hand, as in the "United figures" (*See page* 119), and have another lady and gentleman for their *vis-à-vis*, so that each "pair" in a "United-combined-figure" consists of four people, and consequently four ladies and four gentlemen are required for a "four set." The same calls are skated as in the ordinary combined-figures and in the same manner, each lady and gentleman performing the different movements together as though they were one skater, and the only point that claims our consideration is the way in which they should execute similar movements simultaneously.

Number of skaters for a "four" set.

Let it suffice to take as a guide to the other calls the call *Twice back and forward* as performed by one lady and gentleman hand-in-hand. The chief point to note is that although they stand side-by-side on beginning a set, or a new call from rest, at no time during its progress do they skate truly side-by-side, but one or other of the two is always leading. On commencing the set the gentleman generally stands on the left side of the lady, his right hand holding the lady's right, and his left her left hand. This arrangement of hands is kept throughout the set, irrespective of any change in the leadership.

"Twice back and forward," hand-in-hand.

On commencing the call as usual at the centre, the gentleman leads, and starts the first 3 on the right foot in advance of the lady, who immediately follows him with her 3, but as soon as the latter commences her first "back" her partner draws her gently past him, so that she leads during the greater portion of the "back." The gentleman now goes in front with his second 3, turning it round his partner, as it were, so that he leads again, but only to draw his partner gently to the front a second time on the second "back." On placing the right foot down on the last curve of Outside forward the lady still leads, and the gentleman must keep carefully behind her as far as the centre, because, on beginning the same call at the centre on the left foot, his partner has to lead, and unless he is well behind her at the start he will have to check his pace and hold back, so as to let her begin the new call in front of him. The consequence of this holding back will be that the new call, which is skated precisely as before, except that the leadership is changed, will not be started at the proper speed.

Hands must be held loosely.

It is essential for the due performance of these figures that hands should not be held too tightly, otherwise the movements of the arms will not be free, and the constant changes of position of the hand-in-hand skaters will be impeded.

The "United-combined-figures" are only seen in good skating clubs, where the average skating ability of ladies is higher than elsewhere. In fact, the number of ladies competent to take part in them forms a good test of the skating powers of the lady members of a club. Only the simple calls have at present been found possible, but doubtless, with more extended practice, almost any variety of call may be performed.

SIMULTANEOUS FIGURES.

Before concluding our sketch of combined figure-skating we may notice—though certainly not with approval—a variety of combined-figures named "Simultaneous figures" which was much skated during a late severe winter by the members of a leading skating club.

The main features of these figures are as follows:—

Main features.

Although the same calls are skated as in the ordinary combined-figures, the skaters neither skate in pairs nor cross and recross each other at the centre, partner to partner, but all skate together simultaneously, approaching and leaving the centre together. On arriving within three or four feet of it they skate away from it again, and when a *Forward pass* or *Back pass* is called all the skaters follow each other in a circle round the centre, pursuing each other in single file and in somewhat aimless fashion.

Advantages.

No doubt simultaneous figures possess some merits. For example, they present a more uniform aspect to onlookers when three or five or any odd numbers of skaters are taking part in a set. Then, as collisions at the centre are less likely to occur, a larger number of skaters can perform simultaneously. Furthermore, since they enable a skater to perform with distinction by simply following the movements of the skater in front of him, they are suitable for those who invariably misunderstand the calls.

Disadvantages.

These merits are more than counterbalanced by a number of disadvantages. For example, the beautiful effect of crossing your partner at the centre, often within a few inches of him, the delightful sensation of just avoiding a pair of skaters who are moving away from the centre, or another pair who are coming in towards it, the pleasant thrill caused by the *Back meet* and *Back pass* figures, where, as we have seen before, the aim is to come as close as possible to the centre, back-to-back with one's partner, so as to miss colliding with him by perhaps a hair's breadth; in a word, some of the principal charms of combined figure-skating are utterly lost. Then again, to approach the centre at even a moderate speed is quite impossible, because the centre must be left on the same side, and therefore at a sharp angle, and this must be accomplished at a very slow pace, or collisions will ensue. Finally, it is difficult to execute these figures with accuracy in time or position, because no skater has a partner to whom he must keep well opposite; indeed, it is not an uncommon sight to see several skaters huddled together on one side of the centre while one is left in loneliness by himself on the other side, some ten feet or more from his neighbours.

Clearly these figures are utterly devoid of that boldness, dash, and "go" which should characterise all combined figure-skating. Those who practise them are likely, we think, to deteriorate in their manner of skating the ordinary combined-figures. We even venture to affirm that "the Simultaneous figures" are subversive of all the principles which lie at the root of excellence in concerted figure-skating and of all that is most admirable in the skater's craft.

PART III.

SUPPLEMENTARY.

CHAPTER I.

UNITED FIGURES.

THE form of skating in combination with others, now about to be described, in which the skaters create a physical bond of union between themselves by performing their evolutions hand-in-hand, is no doubt far earlier in origin than that kind of combined skating, in which each skater, though in harmony with his partner, at least, and, if the set be large, with many other fellow skaters also, is yet actually alone during the performance of his evolutions, and is in touch with his companions in a figurative sense only.

But since this latter form of united action on the ice has, by reason of its greater popularity, monopolised the expression "combined skating," and given to that phrase a special meaning, it has become the custom to describe the numerous Scuds, and endless variety of hand-in-hand movements by the analogous expression "United Figures."

Almost the only difficulty each individual skater has to contend with in "United Skating" is that of timing his movements so that they may accord accurately with those of his companion. In the few cases where the movements themselves are difficult, or would be so if skated alone, the steadying support of a partner prevents the difficulties being felt, and the beginner, who had almost despaired of a Rocking Turn alone, finds, to his surprise, that he has passed over the dreaded turn without any accompanying sense of danger, and almost unconscious of the difficulty he has surmounted.

This, however, will only be the case when the beginner has been fortunate enough to secure for his partner a skater of greater skill than himself. With such a one, no better practice can be had than that of "United Figures," teaching as it does the invaluable confidence begotten of success.

But if the only partner to be had is also in the early stages of his practice, the would-be figure-skater should not give much time to "United Figures," from which, in this case, little confidence and less skill will be learnt, and from an over indulgence in which, a scrambling habit will be contracted, which it will afterwards be difficult to eradicate.

The number of "United Figures" that *cou'd* be skated must be almost indefinite, and it is not pretended that the list given here is exhaustive of even those which are now practised; but it comprises those most commonly skated, and will, it is hoped, suggest other combinations which may find general acceptance in the future.

"United Figures" may, for the convenience of description, be divided into two groups. One, in which by repetition upon alternate feet, of the series of movements which go to make up the figure, the skaters travel onward over the ice; the other, in which the "United Figure" depends entirely upon the execution of some one movement.

The former class, of which the various Scuds form examples, is here treated of under the head of "Progressive Figures," and the latter class, of which United Rocking Turns are an instance, is here described as "Non-progressive Figures."

Before describing any of the figures in detail, a few hints of general application as to the manner of skating United Figures will not be out of place, and in this connection the skaters must be warned not to allow the joining of their hands to induce a roundness of their shoulders, and a forward inclination of their bodies. Each skater must stand erect and self-reliant, and must strenuously resist any inclination he may feel to clutch convulsively at his partner. Indeed, the actual support which the one skater gives to the other should be almost nominal, and each one should be so far independent of his companion, that if at any moment the partnership were severed, he could continue on his way alone, firm upon his edge, and unshaken in his balance.

The clasp of the hands must be only light, otherwise the actions of the skaters will be stiff, and their movements jerky, and, generally speaking, the arms must be carried easily and loosely, so as to allow of considerable freedom of play between the partners, though occasionally one skater can aid the other, at a particular part of a figure, by giving to his arms a certain degree of rigidity and stiffness.

PROGRESSIVE FIGURES.

The simplest example of united skating which comes under this head, and which was no doubt the first form of combination on the ice, is that in which a couple of skaters, for mutual aid and closer companionship, run over the ice side by side, and shoulder to shoulder, linked together by the grasp of their crossed hands.

To this succeeds the united movement of a forward Outside roll, where the pleasurable sensations of a harmonious combination are increased by the recurring swing of the bodies, as the successive strokes are taken, and by the lighter touch of the skates as they glide over the ice on the Outside edge. Although it is not until some additional difficulties are introduced that the term "United Figures" can fairly be said to apply, still the united forward Outside roll is an excellent introduction to that variety of Progressive United Figures in which the skaters face in the same direction, and travel side by side.

"ONCE-BACK AND FORWARD" SCUD.

A's step }
B's step } *Once-back and forward and* (*repeat*).

The most important of the last-mentioned variety of figures is that in which the two partners skate simultaneously, and upon corresponding feet the combination of movements known as *Once-back,* adding, after its completion, a forward stroke upon the outside edge.

By the introduction of this forward stroke the feet are changed, and a second *Once-back* can be skated, starting on the opposite foot to that on which the first was commenced.

When about to commence the figure the two skaters must stand facing in the same direction, and side by side, with the right hand of the one grasping the right hand of the other, and with the left hands of each similarly clasped.

Assuming the figure to be commenced upon the right foot, the left-hand place should be occupied by the more powerful skater, who will hereafter be called A in distinction to his partner B.

Starting at the same moment, the skaters must skate a forward Outside **3**. But, though at the commencement of the stroke they must be travelling quite level and abreast each other, their relative positions must have slightly altered before the turn is made; and A must have run a little in advance of B so as to make the turn ahead of, and, as it were, round him. To enable A the more readily to do this, the stroke must, in the first instance, be taken by B slightly towards his left hand.

Immediately after the turns, however, the partners must again get on the same level, B aiding A to pass round him, and regain the square position (though in a backward direction) by making the tail of his **3** as straight as possible.

Unless B accommodates his movements to those of his partner by flattening out this second curve of his **3**, A will be unable to pass fully round to the other side, and the partners will be out of position when they take the succeeding stroke on the back Outside on the left foot.

This back Outside stroke, with which the *Once-back* is completed, should be taken simultaneously; and following it, the Outside stroke forward must be taken on the other foot. After which the figure can be repeated, commencing this time with the forward Outside 3 on the left foot.

The skaters return to their original forward position as they step from the back Outside stroke, which immediately succeeds the 3, on to the forward Outside stroke which immediately precedes the next 3; but to do this, B must slightly prolong his back stroke so as to allow A to take his forward stroke round him. Having regained the forward position, the skaters can at once strike off to repeat the figure upon the left foot; but B will now have to travel round the outside of the curve and describe the larger 3.

"ONCE-BACK AND BACK" SCUD.

A's steps } *Once-back and back, and (repeat).*
B's steps }

Another form of the *Once-back* Scud is that in which a second back Outside stroke is substituted for the forward stroke after the *Once-back*. This back stroke should be skated on the cross roll; and by its introduction the feet are changed, and the figure can be recommenced with a forward Outside 3 on the left foot.

But to enable B to take this forward 3 in the direction in which the partners wish to travel, A must prolong his last back stroke sufficiently to pass a little beyond and behind B. Thus the steps succeed each other, the larger 3 being described by each skater in turn.

"ONCE-BACK" SCUD.

A's steps } *Once back, and (repeat).*
B's steps }

This is skated exactly as the two former Scuds down to the conclusion of the *Once-back*, which is then at once followed by another *Once-back*.

The revolving in this Scud is all in the same direction, and the 3's are repeated upon the same foot, A having always to travel round the larger 3.

The want of alternation, both in the direction of revolution and the feet employed, renders this a distinctly inferior Scud to those described above.

" MOHAWK " SCUD.

A's steps } *Forward Mohawk and back inside, and* (*repeat*).
B's steps }

The most striking characteristic of this figure is the unexpected direction in which the skaters ultimately progress. It is a surprise to the uninitiated onlooker to find that, contrary to the expectation he formed on seeing the first stroke taken, the skaters in the end recede from, instead of advance towards him.

To commence the figure, the two skaters, or whatever the number may be that join in the evolution, for the number may be increased at will, stand, as in the *Once-back* Scuds, side by side, and facing in the same direction with their hands clasped, and the right arm of the first skater crossing the left of the second; and if there be more than two skaters, the right arm of the second crossing the left of the third, and so on down the line.

After "dressing" the line, which must be carefully done, if there are several skaters, a forward Outside Mohawk is skated by all simultaneously upon corresponding feet, and in the same direction, each stroke of which should be about the same length.

In striking off for the Mohawk, the stroke should be taken in as sideways a direction as possible, but the skaters must endeavour to avoid tripping each other up —a not unlikely thing to happen.

When the second stroke of the Mohawk has been completed, the skaters, again acting in harmony, must take a back Inside stroke upon the foot with which they started the figure. This stroke must be skated by *crossing* the foot over and in front of the other, and should be carried round upon a true curve for about a quarter of a circle. This finishes the figure, which may now be repeated in the opposite direction by commencing on the contrary foot to that employed in the first instance.

To perform this figure successfully, the skating must be bold and large, and every skater must make his strokes run parallel with those of his companions, and throughout the figure the skaters must always be exactly level and abreast each other, and never one in advance of the other. Another important point to be observed is to keep the line formed by the skaters, as they travel over the ice, always truly parallel with that in which they stood when just about to start; in other words, the rank of skaters, however long, must never wheel or swing round during the skating of the various movements.

CIRCULAR "MOHAWK" SCUD.

A's steps
B's steps } *Forward Mohawk and back Inside and forward Inside—and* (*repeat*).

This figure, which is a development of the Mohawk Scud, is most effective when it is skated so as to result in an endless circle; the centre of which remains the same, however large the circumference may grow. All the four strokes, which go to make up the figure, should be of equal length, or if there is any difference in their length, the forward Inside stroke should be the longest.

The back Inside stroke should be taken by *crossing* the one foot over in front of the other, thus allowing a powerful cross stroke to be taken by the latter foot, as it is lifted from the ice.

As the figure proceeds, the pace becomes greater; and the higher the speed the more effective becomes the figure.

Several skaters can take part in the figure, just as in the Mohawk Scud; but, however many or few the skaters may be, each one must be rigidly particular to skate in time with his companions.

The Mohawk, and indeed the several strokes will, recur each time upon the same foot; and, consequently, the same skater will lead upon each Mohawk; but upon the latter part of the back Inside edge, and the earlier part of the forward Inside edge, which follows it, the skater at the opposite end of the line will be in the leading place, as the line will then be travelling in the contrary direction to that in which it was moving at the time of the Mohawk.

"ROCKER" AND "COUNTER" SCUD.

A's steps—Forward Rocker—and (repeat).
B's steps—Forward Counter—and (repeat).

Let the skaters be arranged in the same positions as in the *Once-back* Scuds, with A in the left place, as before, and B upon his right-hand side. A start is now made by both simultaneously striking off with the right foot upon the forward Outside edge, and, as in the Mohawk Scud, *as much to the side as possible.* A then turns a forward Rocker, and, at the same moment B turns a forward Counter. Whilst making their respective turns, the skaters are brought face to face; and, after the actual turns are completed, it will be found that their relative positions are so far reversed that B is now upon the left hand side of A, although their hands have remained clasped throughout the movement.

After travelling for about the same distance upon the back, as upon the forward edge, the skaters may repeat the movement on the other foot, and so progress over the ice, in a manner more curious than graceful.

The main direction in which the skaters travel is sideways, with B always leading, and A following almost exactly in his track. The strokes must be made as little curved as possible, and both the travelling and turning must be done almost on the flat of the skate.

In this Scud the arms must be raised to almost the level of the shoulders, and must be kept more rigid and unyielding than is usually the case in United Figures.

The above-mentioned Scuds, in which the skaters are travelling shoulder to shoulder, are by no means so pleasant to skate, or so graceful in appearance, as those about to be described, in which the skaters start face to face, and dance over the ice by semi-circling round each other, first in one direction and then in the other, with a freedom of movement and dash in execution compared with which the Scuds already described are cramped in action, and deficient in life.

The pair of skaters proposing to start upon any of the following Scuds must take up a position facing each other, and in a line with the direction of their intended movement, having their opposing hands lightly clasped, and the arms flexible and free; but, at the same time, holding each other, as it were, at arm's length, so that their individual movements may not be hampered.

In describing these Scuds the partners will again be designated as A and B; the skater who starts facing in the direction of their joint progress being known as A, and his partner who faces him, and accordingly at starting has his back to their line of advance, being described as B. It need hardly be added that the duty of steering devolves upon the skater, who, for the time being, faces in the direction of the joint progress of the partners.

Just as the forward Outside roll, skated side by side and hand in hand, leads up to the *Once-back* Scuds, so a suitable introduction to the Scuds about to be described is formed by a united movement in which, while facing each other as described above, a forward Outside roll is skated by A, and a back Outside one by B. This, indeed, is so excellent a movement in itself that it might almost rank as a United Figure, and not be considered as merely introductory to other forms of Scuds; but its simplicity is such that it is hardly necessary to so treat it here.

"THREE" SCUD No. I.

A's steps—Forward three and back—and (*repeat*).
B's steps—Back and forward three—and (*repeat*).

On starting, A skates a forward 3 round B, who, during the first half of this 3, must adapt his actions to those of his partner by travelling, or perhaps more accurately speaking, standing on the back Outside edge on the foot opposed to that on which A started, and at the same time slowly turning his body round so as to continue to face A as he passes. When A has made his turn, and as he swings on to the back Inside edge, and subsequently drops on to the back Outside edge, B must follow after him by stepping off from the back edge on the one foot on to the forward Outside edge on the other. Thus, just as A reverses his direction on the cusp of his "three," so B reverses his by stepping from the back edge on to the forward one.

The forward Outside edge on which B has now launched himself, is the first half, or head of the 3, which he in turn must skate round his partner, who is now travelling on the back edge.

Each partner repeats his "three" always on the same foot; and the two skaters make their turns upon corresponding feet—that is, both on the right foot, or both on the left, as the case may be. For which reason, and because the revolving is all in one direction, this is one of the least satisfactory of the Scuds.

After one or two revolutions the partners will have fallen into time with each other, and they can then develop considerable speed.

"THREE" SCUD No. 2.

A's steps—Forward three and back, and back and forward —and (repeat).

B's steps—Back and forward, and forward three and back —and (repeat).

This Scud is similar to the Scud last described in that each partner always repeats his "three" upon the same foot; but it differs in that the partners skate their "threes" not on corresponding, but on opposed feet —that is, if A describes his "three" on the right foot, B will skate his upon the left.

In skating this Scud the partners turn their 3's round each other, just as in "Three" Scud No. 1; but by introducing three strokes between each "Three," instead of only one, the general direction of the Scud can be kept in a straighter line, and a greater accuracy of steering obtained.

"THREE" SCUD No. 3.

A's steps—Forward three and back, and back—and (repeat).

B's steps—Back and forward and forward three—and (repeat).

This Scud, which is often called "The Mercury," is the best known and most popular of all the Scuds. It can be safely skated at a great pace, even upon crowded ice, so accurately can the steering be judged. The control of the steering, however, is for the most part in the hands of B, since he travels on forward edges to a considerably greater extent than his partner, who is generally travelling with his back towards the direction of progress.

The partners skate their 3's round each other, as they did in the other kinds of "Three" Scuds. But one decided advantage this kind of Scud possesses over the other forms of "Three" Scuds lies in the alternation of the feet; in consequence of which they are

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used equally, and the "Threes" are skated, in the case of each partner, first upon one foot, and then upon the other.

"Q" SCUDS.

In these Scuds the partners occupy precisely the same relative positions towards each other as in the "Three" Scuds, and the places already assigned to A and B in the description of those Scuds may conveniently be retained by them here. The hands also can be held in the same way as in those Scuds.

But the more usual plan of joining the hands—in "Q" Scud No. 2, at least, if not in the others also—is to clasp only one hand at a time; and to change the hands each time the foot is changed on which the "Q" is skated—thus, if A begins the figure by skating a "Q" or Reverse "Q" on the right foot, the right hands are clasped; but as soon as he has completed the "Q" or Reverse "Q," as the case may be, the right hands are released, and the left are joined; the left hands now corresponding to the foot on which B is about to skate his "Q," or Reverse "Q," as the case may be. This is a more effective way of joining the hands in almost all the "Q" Scuds, as it gives more elasticity between the partners while skating their various movements; but the skaters, for appearance sake, if for no other reason, must be careful to make the change of the hands smoothly and quietly, and not to snatch hurriedly at each other, as though to save themselves from falling.

In these Scuds the arms can play a more important part, for, since the movements are more prolonged, the skaters need to gather greater impetus to carry them through the figure; and the one about to describe a "Q" or Reverse "Q," as the case may be, will find it a great aid to take a pull upon his partner, who must stiffen the arm as soon as he feels the pull, in order to offer to it the necessary resistance. The partner should never, in mistaken kindness, administer the pull, as by doing so unexpectedly, he may jerk his companion off his balance.

"Q" SCUD No. 1.

A's steps—Forward " Q "—and (repeat).
B's steps—Forward reverse " Q "—and (repeat).

A commences by skating a forward "Q," which (as he makes the turn) carries him round and past his partner, As soon as A has made the turn, B at once follows him by skating a Reverse "Q" on the contrary foot to that on which A started, and he likewise in doing the turn passes round his partner.

So the figure continues, A skating forward "Q's" on alternate feet, and B answering with Reverse "Q's" on either foot.

The serpentine lines of the "Q" and the Reverse "Q" must be skated by the partners at the same time, and upon corresponding feet; but B's serpentine line will always be backwards, while A's will always be forwards. It will probably be found that it is better to keep the hands joined continuously throughout this Scud, and not to rely on the grasp of one hand only, as the closer the contact between the partners, the more effective will be the Scud.

"Q" SCUD No. 2.

A's steps—Forward " Q " and back—and (repeat).
B's steps—Back and forward " Q "—and (repeat).

This Scud is skated in the same way as No. 1; A commencing with a "Q," on the turn of which he passes round his partner, who up to that point has been standing, rather than travelling, with his back to the direction of progress.

B at once follows with his "Q," which will be on the opposite foot to that on which A commenced.

The two back edges of the one skater coincide with the forward serpentine line of the other.

In this Scud the "Q's" are repeated always on the same foot, so that if A commenced upon the right he will continue to skate all his "Q's" upon that foot, and, in that case, B will employ his left foot alone for the same purpose.

"Q" SCUD No. 3.

A's steps—Forward "Q" and back "Q"—and (repeat).
B's steps—Back "Q" and forward "Q"—and (repeat).

In skating this Scud it is better to keep the two hands clasped continuously and not join, and disengage them alternately.

A starts with a forward "Q," following it with a back "Q" upon a cross stroke, B at the same time skating a back "Q," succeeded by a forward one.

Many other Scuds could be suggested, but those given above are the most popular, and, it is hoped, will at least furnish to the curious a basis for further invention. But even the most ambitious will probably find a sufficiently wide field for their powers by working up into continuous movements on one foot the essential features of some of the Scuds here described (for example, "Q" Scud No. 3). In attempting practice of this kind, the partners should be of equal skill and strength, for no good result will be obtained if the pair are unequally matched, and the hopeless task is set the stronger partner of carrying his weaker companion along with him.

NON-PROGRESSIVE FIGURES.

These figures also, are very numerous, and, though not resulting in any continued progress over the ice, they have many features in common with the form of Scuds in which the partners stand side by side.

The skaters range themselves side by side, and shoulder to shoulder, clasping their corresponding hands, just as though they were about to start for a *Once-back* Scud, and the places may again be allotted as before, namely, A in the left hand place, B in the right.

In every case the partners must get up speed, and the greater the speed the better, by a few preliminary strokes. These are best taken upon a simple forward Outside roll, the partners having previously arranged the number of strokes to be taken, and upon which foot the particular movement is to be performed which constitutes the united figure. Thus, if the figure is to be skated on the right foot, it may conveniently be pre-arranged that the final stroke upon that foot shall be the fifth or seventh one from the start.

Assuming that the requisite strokes have been taken, and that, in so doing, the skaters have got up a considerable pace, they are now prepared to strike off upon a powerful sweep on a forward edge, upon either the right or left foot, as may have been arranged; but, since the directions here given may be applied equally well to either, it will be assumed that this final stroke is, in each case, taken on the right foot.

UNITED "THREE."

This is the "Three" of the *Once-back* Scud, skated on a very large scale, and in this case, even more than in the Scud, A must get well in advance of his partner before the turn; but the turn must be made by both simultaneously. A having to describe the larger "Three," should be the stronger skater.

The turn should not be made until after a very long sweep of forward Outside edge has been skated; in other words, the head of the "Three" should be *very large*.

After the turn the skaters may run on to a standstill, A leading, and B following *exactly* in line with him: but, as a variety to this, B may, after a considerable distance has been traversed upon the back Inside edge, pass *in front* of A, by gently pulling upon him, thereby accelerating his own and retarding his partner's speed. It is generally better that the pull should be made by B, rather than that A should draw his partner past himself, as in this latter case, if A is the more powerful, his pull may be unduly strong, and may endow B with an inconvenient excess of speed; especially will this be the case if B is a light weight, and A a heavy one.

The hands will, of course, be disengaged, while the skaters are making the pass; but after it is accomplished the partners may again join hands, but, this time, their positions will be reversed, A being upon the right hand, and B occupying the left hand place. From this position a fresh start can be made to repeat the figure upon the left foot.

This pass, which is very pleasant in itself, can be made after any movement which results in the partners travelling along upon the same edge, and in line with each other, and may be used with great effect on the conclusion of almost any Non-progressive United Figure.

Instead of making a pass, or running on to a standstill, another ending to the figure may be made by stepping from the back Inside edge upon the one foot, on to a forward Inside edge upon the other, and from this latter edge turning a forward Inside "Three," when a pass can be made upon the resulting back edge, if the skaters are so minded. When making the step on to the forward Inside edge, the skaters must flatten their shoulders, and make the forward Inside stroke as little curved as possible.

UNITED INSIDE "THREE."

This is precisely similar to the last figure, except that the skaters start upon the forward Inside edge, instead of the forward Outside one.

The skaters will, at first, be inclined to swing over too suddenly on to the back Outside edge after the turn, but with a little practice together they will overcome this inclination.

UNITED "Q."

Commencing upon the right foot, and starting simultaneously, each skater skates a forward "Q." But in this figure it is essential that A should moderate his energy, or, perhaps rather, divert it into a different course, for, after the first curve, he must fall into the wake of B, and *follow in his track* as nearly as he possibly can, until the actual turn is being made, when he will pass somewhat behind and round his partner. After the turn has been made B must resign the lead to A, and follow in his track as closely as he can.

There should no hurry or haste in making the changes of edge, or in skating the turns; and the larger, and more sweeping the curves, and the greater the speed, the more enjoyable will be the motion, and the more effective the figure.

The hands should be clasped very lightly, and the arms kept very flexible, and free throughout the whole of the figure; otherwise the movements of the skaters will be awkward and constrained.

UNITED INSIDE "Q."

This is skated in the same way as the United Outside "Q," but A, instead of dropping behind B on the second curve of the "Q," will then run ahead, and make his turn round his partner, as in the *Once-back* Scud.

UNITED REVERSE "Q."

The Reverse "Q's" are skated by both skaters simultaneously, A skating his turn round his partner as in the *Once-back* Scud, and for that purpose running a little in advance on the curve preceding the turn.

UNITED INSIDE REVERSE "Q."

This figure needs no further description, being the same as the United Inside "Three," down to the point where the change of edge is made.

UNITED "ROOKER."

This is deservedly the best known, and most popular, of all the Non-progressive United Figures. A very long and powerful sweep of forward Outside edge should be skated, during which A should forge well ahead of his partner, as the figure is being skated on the right foot. When a sufficiently long sweep has been performed, the partners should, at the same moment, turn forward "Rockers"; but the initiative in turning must be taken by A, who should by word of mouth, or some other means, give the signal to B to turn.

After the turn, the skaters will run upon the back Outside edge, as depicted in *Plate No.* III., and, while so travelling, can make a pass, if they think fit; or, if they prefer it, can run on to a standstill. But whether the pass is to be made or not, the skaters must travel accurately in line after the turn; and to do this, A must make his back Outside edge only slightly curved; and B must be careful to straighten out his back curve also, so that he may run *exactly* in the track of his partner. Unless this is done, the skaters will find themselves on divergent curves; and, however well the turn was made, they will fail in skating the figure they attempted.

The most common fault in skating this figure is to make too short a sweep before the turn—the longer the skaters dwell upon this edge the better. In like manner, the pass, if made, should not be taken until a considerable distance has been traversed upon the back Outside edge; or, at least, until the skaters have obtained perfect control of that edge.

This figure can be successfully skated by any moderate number of skaters. Assuming that three more skaters, C, D and E, are added to the row, which then consists of A, B, C, D and E, A must still take the lead, and, therefore, should be the strongest skater. But, with so long a row of skaters, the last place is by no means an easy one, as E must make his turn very much on the flat of his skate, and be prepared to make the succeeding curve *very flat indeed.*

When joining hands, all the skaters cross each others' arms—B placing his left hand in A's left, and giving his right hand to D; C clasping A's right hand in his own left, and giving his right hand to E; and so down the line.

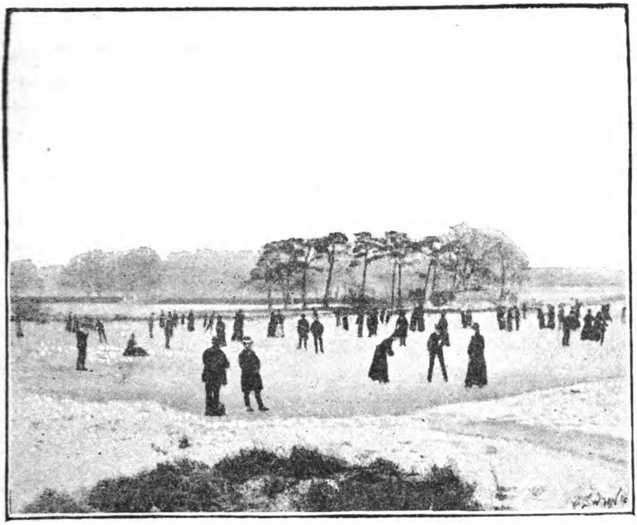
If, after the turn, a pass is to be made, each skater, in order beginning with E, will draw himself past with his left hand, until the line is arranged in the order E, D, C, B, A—the reverse of that in which the skaters formerly stood. It is better that the skaters should pull themselves past, rather than be pulled by their companions, but, with so many as five in line, there must be a good deal of give and take; the success of the pass depending on the harmonious co-operation of all the skaters.

UNITED "ROCKER" AND "COUNTER."

This, in result, is a very similar figure to the United "Rocker," and is skated as though it were the first movement of a "Rocker" and "Counter" Scud—A turning a "Rocker" at the same moment that B turns a "Counter." The effect is less good than in the case of the United "Rocker," and the difficulty proportionately greater, since a "Counter" has to be turned by one of the skaters.

Many of the Non-progressive United Figures can be skated as continuous movements, by each partner alternating the forward and backward form of the figure, upon the same foot, as for instance, Forward United "Rocker," back United "Rocker," etc. Or, again, a chain of these figures can be formed, by skating the figure first upon one foot, and immediately afterwards upon the other; thus repeating the particular figure, without any intermediate steps.

As was said at the beginning of the chapter, an infinity of United Figures could, no doubt, be devised; but those given here are not merely theoretical figures, but have been tried, and found successful upon the ice itself. Others will, probably, from time to time be introduced, and if the suggestions and descriptions here given contribute to their invention a double purpose will have been served. One word of advice should, however, be given both to those who tread the old familiar paths, and to those who prosecute their researches in unknown courses —it is, let each skater, as he falls, be self-denying enough to release his hold upon his partner, and not involve him also in the ruin.



WIMBLEDON LAKE, 1891. [*Fig.* 37.

(*From a photo by Cecil Walker, New Malden.*)

CHAPTER II.

ICE AND ITS TREATMENT.

SKATING SEASON.

CAN enough skating be had in England to induce any one to take up Figure Skating as an amusement? This is a question which would, no doubt, be answered readily enough in one way or the other; but in how many cases would the answers given be founded upon anything approaching an accurate knowledge of what amount of skating can really be obtained in this country. The enthusiastic "Yes" would almost always be founded upon the vivid recollection of the rare pleasures of hard winters long gone by, and in happy forgetfulness of the many intervening mild ones, when the high hopes that ushered in the season sank as it passed away, in bitter contrast to a temperature that only rose the higher; while the equally conclusive "No" would be drawn from recollections of the same winters, formed in minds more open to impressions from unlooked-for mildness than from long dreaded frost.

Duration of skating season.

But need anyone hesitate to adopt an amusement which can be indulged in at a time when all others are marred, or altogether stopped by the weather, and which, if the conditions are favourable, may be enjoyed at any time during a third part of the year? On any morning from the middle of November to the middle of March the skater may awake to the pleasant surprise of finding that he may once again indulge in his chosen sport, and once more know the graceful pleasure of a well-balanced "Three," and feel the stirring harmony of a "Combined Figure."

The uncertainty of its coming, and the agonizing doubt as to its duration, give a keener edge to a pleasure, which is further enhanced by the unanimous abandonment to its pursuit of all the ardent brotherhood of the skate.

Skaters of a dozen years' standing can easily recall a season in which they first skated, in the neighbourhood of London, on the 16th November; and those of even half that standing can recollect a season in which they got upon their skates, for the last time, on the 18th March.

This gives a wide range of time within which skating may occur; but it is, perhaps, more satisfactory to ascertain the annual average amount of skating in the past, and upon it found the hopes for the future.

If a period of fifty years—that is, 1840-41 to 1890-91—is long enough to give a really trustworthy average, the annual number of days' skating in the neighbourhood of London may be set down at twelve days in the year. But, as will be seen from the following table, compiled from the records of the Wimbledon Skating Club, the results for the last thirteen years give a far higher average:—

TABLE

Shewing Number of Days of Skating in each Year.

Year.	*Number of Days of Skating.*
1878-79	*40*
1879-80	*47*
1880-81	*14*
1881-82	—
1882-83	*1*
1883-84	—
1884-85	*3*
1885-86	*27*
1886-87	*22*
1887-88	*20*
1888-89	*7*
1889-90	*8*
1890-91	*47*

It must be admitted that the annual average of eighteen days which skaters have enjoyed during the last thirteen years is far above their reasonable expectations, though probably falling short of their unreasonable hopes.

Though blank records appear against two out of the thirteen years, it will hardly ever happen that the real enthusiast, who is within convenient reach of suitable water, will fail to get upon the ice on some chance morning or other of a winter, however mild.

Skating at the beginning of a frost.

Few persons realise how rapidly ice is formed under favourable conditions, and those who are content to judge of its state from a distant view of some large and exposed piece of water, where the wind has overcome the frost, and ice has been formed in the remote corners of the pond only, or from the even less trustworthy reports of their friends, will miss many an hour's skate enjoyed by their more enterprising fellows on shallow pools fully exposed to the frost, but sheltered from the wind.

Water may be too shallow, however, and stronger and better ice will generally be found on three feet of water than on one. The position of the pond, also, has an important bearing upon the strength of the ice, the frost making itself more felt in a slight hollow or depression than upon an open plain. On a pond favourably situated, and free from weeds, and of a depth of from two to three feet, the watchful skater may often get upon the ice from one to two days earlier than his brother skaters, and enjoy the selfish pleasure of being the first to use, and perhaps destroy, a sheet of virgin ice.

ICE.

Thickness of ice for skating.

Just as ice of only one night's formation has, under peculiar circumstances, been known to bear, that which is only one inch in thickness will occasionally carry a light skater; but a full grown man will very rarely, if ever, be able to skate until another third of an inch has been added to that thickness; and even then the ice must be of sound quality to bear his weight. Any inferior quality of ice, or ice formed out of floating snow hardened by subsequent frost, must be two inches thick, and often three, before it will bear at all; and another inch must be added to such ice before it can be regarded as really sound. But under no circumstances should a skater ever attempt to skate early in a frost, except on water he knows, from previous examination, to be not more than three feet deep, founding his knowledge upon his own observation, and in no case upon the reports current in the neighbourhood.

If the same ice will have to be used throughout the frost, no person should be allowed on it until it is not less than two inches in thickness, otherwise it will become so cracked that, however long the frost, it will never again be in good condition for skating.

Danger of running water.

Before considering what kinds of waters are most suitable for skating, it will be well to point out that which is, of all others, the most unsuitable. This is running water. The danger of skating upon a running stream cannot be over stated. The ice formed upon it will probably vary in strength every few yards, according to the nature of the flow of the water, and the formation of the bed of the stream; and the skater, if once he breaks through, will be carried under the ice to certain death. Even when strong ice has formed upon a stream, there is always a risk that it may suddenly break up in consequence of some rapid change taking place in the level of the river.

The most fortunate position for the skater is to have, at his command, a series of ponds, ranging from shallow to deep, so that, while he and his friends are overstraining, and using up the ice formed on the shallow water, that on the deeper may become thoroughly sound, and firm before being used at all. If such happy conditions are unattainable, a very large pond, with one or more shallow corners may be used in a similar manner, though, in such a case, care must be taken to prevent those not familiar with the pond from straying off, unconsciously, on to the deep water, and thereby exposing themselves to the risk of an immersion, and their friends to the dangers attending their rescue.

While the ice is yet weak, the risk of its giving way is less serious than at a later period of the frost, as the number of skaters resorting to the ice is at first small, and is made up chiefly of skaters of experience, who are awake to the dangers of their position, and watchful of the changing condition of the ice, and who consequently rarely suffer the degradation of an immersion. But as the frost continues, larger numbers of persons flock to the ice, who from lack of experience, or more often, from neglect of their powers of observation, are unable to distinguish betweeen sound ice and that which bears on its face the signs of its own weakness.

Qualities of ice.

The best quality of ice is formed at the lowest temperature and is of a dark colour, and will never break until after it has given ample indications of its failing strength, by becoming divided up into small segments by cracks, crossing, and re-crossing each other, in all directions, and giving to the sheet of ice the appearance of a dissecting puzzle.

When this is the condition of the ice, nothing is wanting but an increase in the number of skaters, or a rapid thaw to loosen the edges of the various pieces of the puzzle, one from the other, and to bring about the sudden immersion of, possibly, a large number of people at once, who will afterwards expect to receive sympathy for what they, in their ignorance, call an accident, but which their wiser friends, who left the ice in time, may certainly reckon in the anomalous class of "preventable accidents."

The least satisfactory kind of ice is that which is generally spoken of as "Snow Ice." This description is accurate enough, since this kind of ice is most commonly formed of snow, which, after falling into water and floating on the surface as a mass of slush, has, by a subsequent frost, been hardened into ice. The same kind of ice is sometimes formed when snow, which has fallen upon ice, has re-frozen after a partial thaw. "Snow Ice" is white or grey in appearance, and though under certain conditions it affords a fair skating surface, its strength is never to be relied upon. It is already full of air, and has little cohesion in itself, and if over-burdened will give way with hardly any premonitory warnings. This very absence of warning is, in itself, a further source of danger, as it tends to allay any suspicions the skater may have formed, and to encourage in him a false belief in the strength of the ice. Another danger of ice of this kind arises from the rapidity with which it becomes unsound in a thaw. The moisture which then forms on its surface sinks into the ice, and makes it rotten and soft throughout its whole thickness.

Whatever the original nature of the ice, as soon as a thaw comes on, the cracks open, and the broken edges of the ice begin to grate together with a wheezing sound; very different from the crisp, crackling sound given out under the feet of the skater when he first stepped upon the thin, but sound, ice.

But however sound the ice, and however fine its quality, the possibility of its breaking should never be lost sight of, and, if skating is carried on upon water more than three or four feet deep, precautions should be taken to prevent an accident occurring, and preparations made to meet it if it does occur.

ACCIDENTS.

Life-saving appliances.

Ropes.

Of all the appliances which have been tried in dealing with accidents in the ice, none are so effective, and at the same time so easy and simple to use, and so cheap, as a rope.

If the rope is of a considerable length, and the pond is not large, one end of the rope should be firmly secured to a tree or post on one of the banks, and the rope should be extended across the ice. If this is done, and an accident happens, the free end of the rope can be carried round and well beyond the break in the ice, and the rope be drawn across the hole, and a perfectly trustworthy connection be thus established between those in the water, and the pond bank on the one hand, and the rescuing party on the other. It is sometimes more convenient to keep the rope coiled up on the ice, in front of the tree or post to which it is attached; but if this is done care should be taken that it is so coiled that it will run out without a hitch when the necessity for its use arises.

The plan described above is hardly practicable on very large pieces of water; nor will it always be adopted on ponds where it could advantageously be used; but, in all these cases, a very ample supply of ropes should be at hand, either coiled upon or lying extended along the ice; but all ropes which are left lying upon the ice must be lifted from time to time to prevent their becoming frozen down to the ice, and delay arising from that cause at the critical moment when they are required.

Hand-lines.

Another form of rope which is often very useful, and is particularly so in the case of only one person falling through the ice, or on private waters where there is only a handful of skaters, who must rely for rescue upon each other's assistance, is a light hand-line, formed of rope of about 1½ inches in circumference, and of a length to be easily carried in the hand when coiled up. At the end of the line a loop should be made of about 18 inches in diameter, and strung upon the part of the line forming the loop, should be six or eight large corks, such as are attached to fishing-nets, and in the centre of the row of corks should be a wooden ball, about the size of a very large orange; the latter to furnish the necessary weight to carry out the line when thrown to the person immersed, and the former to prevent the line sinking when it falls into the water. *See Fig.* 40.

A hand-line, of the kind described above, is one of the most useful life-saving appliances which can be provided; but a piece of stout string with a stone, or short stick attached to the end of it will, on an emergency, serve the same purpose.

Ladders.

A ladder is another very useful life-saving appliance; and one easy to provide, as any light ladder about twenty-four feet long is suitable for the purpose. In using it, the side of the ladder, and not the end, should be advanced towards the hole, so that the ladder may, as it were, bridge the hole, and rest at either end upon the ice; thus distributing, as widely as possible over the ice, the weight of the ladder itself, and of any person supported by it. If this is not done, but one end of the ladder is projected over the hole, and the other end held by the rescuing party, an excessive, and, probably, a breaking strain will be put upon the splintered edge of the ice, as soon as the person immersed attempts to crawl up the ladder.

If the ordinary pattern of ladder is used, a short piece of rope fastened to the last rung, at one, or both of the ends will be found convenient for dragging the ladder over the ice.

Special kinds of ladders are used by the Royal Humane Society. One of these has small runners fastened near the ends of the side pieces; the person using the ladder can then lift either end, and push the ladder along the ice in front of him, upon the runners fastened to the other end. This arrangement enables the ladder to be brought over the ice very rapidly when required. Another ladder used by the Society has short extra lengths hinged on to the ends of it, and so arranged that the extra piece falls open when the end of the ladder is projected over the hole, and, if the water is not too deep, rests upon the bottom of the pond. But neither of these additions is essential, and, in the absence of well-drilled ice-men, the simpler form of ladder in every-day use will be found more convenient to handle.

Life-buoys.

On ice frequented by large numbers of skaters, one or more large ship's life-buoys should be kept in readiness in case several persons are immersed at once. Each buoy should be capable of supporting two or three persons in the water; and should be looped round with rope upon the outer-side to enable the persons immersed to obtain a secure hold upon the buoy.

Drags.

As a final resort, drags may be used; the most effective pattern being the three-pronged hook attached to a pole 18 feet or 20 feet long; though a rope-drag, which has more hooks, is also desirable.

Ice-boats.

On crowded waters, such as the Serpentine, ice-boats are kept in readiness by the Royal Humane Society. The boats used are about 12 feet long, by 4 feet 6 inches broad, and 1 foot 6 inches deep, and weigh about 200 lbs. They are shaped alike at both ends, so that they may be propelled through the water with either end leading. The seat is movable, so that a man can be laid in the bottom of the boat if necessary. Along each side of the boat a bilge-piece, or skid, is fastened of sufficient depth to keep the keel from touching the ice. Upon these skids the boat rests when not in use; and upon them it can be run over the ice to the spot where it is required. The two ends, and the sides of the boat above the skids, are sheathed with copper; and the skids are not only protected with copper, but are also shod with iron runners. One or two boat-hooks, or punt poles, are kept in the boat, and also a large wooden mallet with which to break away a passage, after the boat has once sunk through the ice and got afloat.

Cork-Jackets.

If ice-men are employed, they must be provided with cork-jackets, and the hand-lines, described above, should be regarded as an indispensable part of their outfit. *See Fig.* 40.

Subjoined is a list, prepared for the Wimbledon Skating Club by Mr. E. F. North, giving the prices of the various appliances and the names of the makers by whom they are supplied.

LIFE-SAVING APPLIANCES.

Article.	*Where to be Obtained.*				*Prices.*
		cwt.	*qr.*	*lbs.*	
Rope—	*H. G. Baker,* 3, *Upper East Smithfield,* *London, E.C.*				
"*Best Manilla*" 2½ *in. cir. in Coils of* 240 ...	*yards, weighing*	1	1	21	£3 *per cwt.*
1¾ *in. cir. in Coils of* 240 ...	,, ,,	0	3	0	,, ,, ,,
1½ *in. cir. in Coils of* 240 ... *(Hand-lines).*	,, ,,	0	2	14	,, ,, ,,

LIFE-SAVING APPLIANCES—cont.

Article.	*Where to be Obtained.*	*Prices.*
Corks for Hand-lines.	*J. & A. W. Birt,* *Tower Works,* *Wapping,* *London.*	
Ladders— *(With Runners).*	*J. Daniel,* *30, Brompton Road,* *London, S.W.*	*According to Length from 11d. per foot*
Cork Life Buoys— *30 in. Government Regulation pattern to carry 34lbs. of iron in water.*	*H. G. Baker* *(As above).*	10*s. each*
24 in. with line and floats.	*J. & A. W. Birt* *(As above).*	13*s.* „
Drags— *For Poles.*	*Charles Dunham,* *24, Gravel Lane,* *Southwark,* *London, S.E.*	7*s. each*
For Ropes. ...	... ...	10*s.* „
Poles to Fit Drags *English Ash 18 ft. long.*	*B. Hathway,* *48, South Street,* *Walworth Road,* *London.*	5*s.* 6*d. each*
Cork-Jackets for Ice-men—	*H. G. Baker* *(As above).*	*1st Quality* 20*s. each* *2nd Quality* 7*s.* 6*d. each*
	J. & A. W. Birt *(As above).*	18*s.* 8*d. each*
Ice-Boat—	*J. P. Talbot,* *Boat-Builder,* *Weymouth.*	£15 *each*

Surgical appliances.

Though the word accident, when used in connection with the ice has come to mean a case of immersion only, other kinds of accidents are not infrequent upon crowded ice, and a small supply of splints and bandages is a very proper complement to the more essential appliances which have already been described. These, and a stretcher, which will sometimes be found useful, can be procured from the St. John Ambulance Association, St. John's Gate, Clerkenwell, London, E.C., at the following prices:—

Stretcher—Furley Pattern	£2	2	0
Splints—per set	0	2	6
Bandages—			
Triangular—per dozen	0	4	6
Roller " "	0	2	0

The list given above should also be supplemented by some plaster, and a small supply of brandy.

CARE OF ICE.

It is not proposed to treat of the formation of ice; for in that process the skater, however anxiously expectant, can play no part; and any notes upon the subject from a scientific point of view would be out of place in a book avowedly designed to minister to an occupation for idle hours. All that can be done to aid the formation of ice is of a negative order, and consists in removing anything that may militate against the freezing of the water. But even here there is little which the skater can do, for the wind, the most powerful opponent of the frost, is beyond his control, and he must be content to bring his influence humbly to bear upon the removal of the lesser elements of disturbance, such as weeds and waterfowl. Ducks and other small waterfowl are soon frozen out, but a single swan will keep open a comparatively large hole in a sheet of ice, and by constantly swimming to and fro in the open water, prevent the hole being closed by a frost of even considerable severity and duration.

The efforts of the most vigorous swan alone could, however, do no more than keep a small area of water from freezing; but the wind, springing up, operates upon this open water, and produces small waves, which gradually eat away the edge of the ice, and, as long as the wind blows, the hole grows from small beginnings until very possibly the best part of the pond is denuded of ice. Even if the power of the waves is insufficient to do this, it may still be sufficient to throw up water on to the surrounding ice, and partially melt any snow which may be lying there, and so cover the surface of the ice for a considerable area round the hole with ridges and lumps of frozen snow. Even after the persistency of the frost has, by closing up the open water, at last overcome the joint efforts of the swan and its more powerful ally, the mischief which the former can do is not at an end; he still has it in his power to do harm to the ice whenever its surface is soft, by waddling to and fro across the pond, and scoring it over with trails of fossil-like foot-prints, which nothing but a decided thaw will obliterate.

Though few spectators will venture upon the ice at a time when it is so soft as to receive any imprint from their feet, they will probably be found in numbers whenever the ice is hard and dry; with the result that a large amount of grit and dirt will be carried on to the ice by their boots, and there left. This, and any twigs or other rubbish which may from time to time fall upon the ice, must be gathered up and removed, or serious falls and injured blades will follow.

Skate Cuttings.

A considerable quantity of skate cuttings will, in a short time, be left upon the ice, by even a few skaters; and these cuttings should, in the evening, if not at intervals during the day, be swept up, for, if the slightest thaw takes place, they will become damp, and the moisture arising from them will soften the ice, which will thus be injuriously affected by a change in the weather so slight as not to appreciably alter its condition so long as its surface is kept free from cuttings. So long as the weather remains perfectly hard no great harm will arise from not clearing up the cuttings, as, if left untouched, they will presently disappear by evaporation.

All these matters, however, are but small difficulties to cope with, and altogether of no account as compared with the one which has now to be considered, namely, the clearing of snow from the ice.

SNOW.

A sheet of ice of excellent quality may have been formed upon the pond, but an ill-timed snowstorm may afterwards have covered it with several inches of dry snow, and the alternative is presented of clearing away the snow or foregoing the pleasure of a skate. The latter is not seriously to be entertained, so the question is resolved into how to clear the snow.

Snow clearing.

Any clearing upon a large scale requires the labour of many men; and their weight, added to the accumulated weight of heaped-up snow, can only be supported by really strong ice; and until that is formed no clearing in a large way can be attempted. When, however, the strength of the ice ceases to be in question, systematic clearing can be commenced. Brooms alone are powerless to move any thickness of snow beyond a light sprinkling, and to get rid of the accumulations from a heavy fall resort must be had to some form of plough or scraper.

Wooden scow.

A good tool that has been devised for the purpose is known as a "scow," and was constructed for use on Wimbledon Lake in the winter of 1890-91, from drawings prepared by Mr. W. R. Pidgeon. It is made of wood, and consists of a plane, or slab, measuring 4 ft. 6 in. long by 2 ft. 9 in. broad, made of boards ¾ of an inch thick, and having a pair of handles, similar to those of a plough, bolted on to the back of the plane at such an angle that when one handle is held in each hand by a man standing between them, in the ordinary way, the lower edge of the plane rests upon the ice, and the plane itself slopes upwards and backwards towards the person using the scow, at an angle of about 50° from the perpendicular—or 40° from the ice.

Within some 12 in. or 15 in. from the lower edge of the plane, and 6 in. or 8 in. from the sides, two holes are pierced, through which hauling ropes are attached, leading out in front, to enable two men to drag the scow, while another supports and guides it with the handles. As it is drawn forward in this way the snow is gathered up and borne along upon the sloping face of the scow, until the load becomes too heavy to be drawn further, when, by lifting the handles, the plane of the scow is raised to the perpendicular, and the accumulated snow is left in a heap upon the ice. The lower edge of the plane, which is dragged along in contact with the ice, should be shod with iron, to resist the wear and tear to which it is exposed.

The weight of this scow is so great that any hardened lumps of snow, or the snow which has become compressed by the feet of the men drawing in front, will be worked off by the scow; indeed, it will be found that the iron-shod edge will produce a very considerable effect upon the ice itself, if rough. But from time to time small quantities of snow will fall over the top and sides of the scow as it travels, and these and any snow which the scow fails to pick up must be gathered in afterwards with brooms, or other tools.

The scow should be worked backwards and forwards, after the manner of a plough, and the snow gathered up by it should be deposited in ridges or heaps at either side of the space being cleared.

These heaps must be at once got off the ice on to the bank, or at least drawn close to the bank, if it is impossible to lift the snow on to the ground altogether.

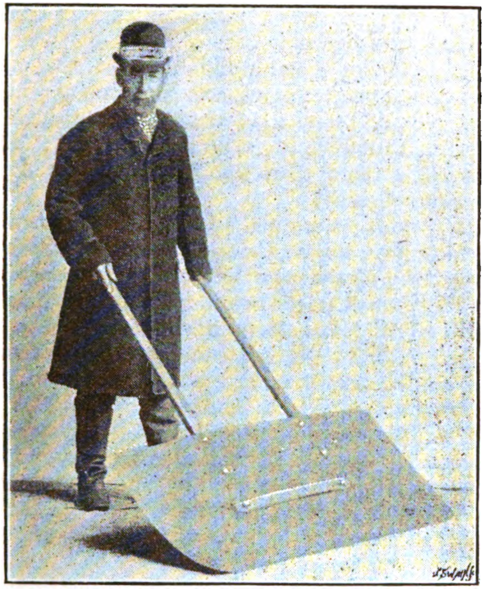
Snow boxes.

To move these heaps, they should be attacked as rapidly as they are formed by men with shovels, who should load the snow into boxes, measuring about 4 ft. long by 2 ft. 6 in. broad and 2 ft. deep, and mounted upon runners of hard wood, or, better still, of wood shod with iron. In these the snow should be carted to the side of the pond and shot out; a path of clean ice, along which the boxes can run, having been first of all prepared. A barrow, or some form of sledge will serve the same purpose as a box, but less effectively, and the increased trouble and labour of using either the one or the other will more than outweigh the larger cost of the box.

Iron, or "Wimbledon" Scow.

Another pattern of scow was furnished to the Wimbledon Skating Club in the winter of 1890-91, by an unknown but gratefully remembered fellow-skater, which in many ways is superior to the wooden one just described; and is, indeed, the snow-clearing tool which should be first ordered. It is light in weight, and is worked by one man alone, consequently it can be used when the ice is not strong enough to allow of the employment of the wooden scow; and provided the depth of snow is not great, three men armed with scows of this pattern can, in the same time, clear a larger space, and more thoroughly than they could with one of the wooden scows.

This scow consists of a plain sheet of No. 18 gauge galvanized iron, measuring 4 ft. 6in. in length, and 2 ft. in breadth. On to the back of the sheet of metal are bolted two wooden handles, which run out parallel to each other, for about 2 ft. 6 in. beyond one of the longer sides; so that the person using the scow can hold one handle in each hand, and push the scow in front of him along the ice, with the sheet of metal at such an angle to the face of the ice as he may, at the moment, find convenient. Near the upper edge of the sheet of metal, and in the centre of its width an oval hole should be cut, large enough to admit a man's hand, by means of which the scow may be lifted and carried. The scow and the manner of using it are well illustrated in *Fig. No.* 38, which is reproduced from a photograph; the scow being one of those made for the Wimbledon Skating Club during the winter of 1890-91.



THE "WIMBLEDON" SCOW. [*Fig.* 38.]

As the scow travels over the ice, the snow is gathered up, and carried along upon the sloping surface of the sheet of iron, which, bending under the weight of the accumulating snow, forms a kind of sleigh, upon which the snow is transported. When the time arrives the snow can be discharged by lifting the handles, and so raising the face of the scow to a vertical position. The scow can then be either worked back across the ice, and another strip cleared of snow; or carried back in one hand, and the next strip cleared by working the scow in the same direction as before.

The edge of the metal throughout its whole length comes in contact with the ice, and is so true that no snow is passed over, and so sharp that any snow trodden down and adhering to the ice is cut up and removed; and the ice itself left cleaner than would be the case after the most careful sweeping.

But its advantages are perhaps most apparent when it is used to remove the soft wet ice cuttings, which have been turned up by the passing skates during a mid-day thaw. These small ridges or rolls of melting ice must be smoothed off, and the deep indentations made by the skate blades filled up before sun-down, or the returning frost will set the uneven surface once again into hard ice, and all smoothness of face be for ever lost. To effect this no better tool can be used than this "Wimbledon" scow, which can be quickly run over the ice, and which carries away with it the slush formed of the partially melted ice cuttings, thus performing one of the most important duties of a broom, without the draw-back, which the broom has, of leaving snapped off twigs behind it to become frozen into the ice, and trip the feet of the skaters on the morrow.

With the addition of a few shovels and birch brooms to the tools already described, a pond may be considered to be very fully equipped against snow; and all that will remain to be done, when the occasion arises, will be the engagement of an efficient staff of men to do the work.

"Sweepers."

The men employed upon the ice, however few in number, should be formed into gangs, each of which should be told off to perform a different duty. One gang should be occupied in gathering the snow into heaps with the scows or brooms, while another should be engaged in clearing away the heaps, by loading the snow into the boxes, and running them away, when full, to the pond bank. The strength of the various parties should be arranged to balance one with the other, so that the work may go on steadily and without intermission; no gang being retarded or obstructed by the unfinished work of another.

But the strength of the gang working the boxes should, if anything, be greater in proportion than that of the other parties, so that every heap or ridge of snow may be cleared off as soon as formed. If this is not done, the increasing weight of the heap will, after a time, crack the ice, and the water welling up and being constantly increased by the melting snow, will form a pool upon the surface of the ice, out of the middle of which will rise, like an island, what is left of the snow heap. Even if this does not happen, a hardly lesser evil will be caused by a partial thaw, during the day, or in the early part of the night, followed, as is often the case, by a renewal of the frost towards dawn; when the heap of snow, which was to have been moved in the morning, will be frozen into an iceberg, which will stand, throughout the remainder of the frost, as a chilling memento of an unfulfilled purpose.

Towards the end of the day all other work should be laid aside in order to clear off, before nightfall, any snow heaps that may have been allowed to accumulate.

Although the men must be told off to various duties in order that the snow clearing may be systematically done, the rate and manner of pay should be so arranged that each and all are equally interested in the organised work of the whole. If this is not done, but each man, or party of men, has to look for reward to the precarious generosity of the passing skaters, it becomes the object of every sweeper to keep up the barriers between his own chosen circle and that of his neighbour, and to limit his endeavours to the preparation of a ring, in which, spider like, he may lay wait to entrap the coppers of the liberal, and possibly, to entangle the feet of the churlish.

"The rink."

The selection of the piece of ice to be cleared should be made from the recollection of the nature of the surface of the ice before it was covered by the snow; otherwise after considerable time and trouble have been devoted to the work, a serious blemish may be laid bare in the very part of the ice which was designed to form the central portion of the projected rink; and the clearing must then be carried on in another direction, or additional labour be devoted to the unsatisfactory task of trying to make rough ice smooth.

Again, a small space well cleared is better than a larger area ill done; and a rectangular or circular-shaped rink will accommodate more skaters than one which has been laid out with many corners and curves formed by projecting angles of untouched snow. But, however wasteful of labour, paths must, at the same time, be formed through the snow, not only for the purpose of leading across the ice from point to point, but for the benefit of those skaters whose interests are not exclusively centred upon an orange.

ROUGH AND CRACKED ICE.

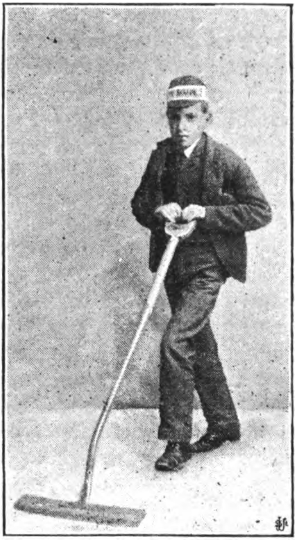
The clearing of snow is not the only serious difficulty which has to be met, for there still remains the even greater problem of how to restore the surface of the ice, after it has been cut up and cracked by constant use; and to reduce to comparative smoothness the smaller ridges and lumps of ice, which the vicissitudes of the weather are sure to have occasioned.

As long as the frost remains steady, and the ice perfectly hard the roughness arising from the cutting of the skate blades can be remedied to a considerable extent, by sprinkling the ice over, the last thing in the evening, with water, out of a garden watering-pot having a fine rose upon the end of the spout, after having first of all swept the ice quite clean of the skate cuttings. Only so much water should be sprinkled upon the ice as will fill up the minute furrows cut by the skate blades. If more than this is used a film of fresh ice will be formed upon the surface of the old ice which will, after a little use, flake off and leave a greater roughness than it was designed to cure.

Flooding should not be attempted in England—it never succeeds.

Ice scraper.

On a large sheet of ice it seldom happens but that, at some time or another during a frost, small obtrusive lumps and ridges of ice are formed; not large enough in size, possibly, to prevent a skate blade running over them under fortunate conditions, but large enough to trip the skater when his course is less fortunately laid. To remove these obstacles, a useful kind of plane or scraper has been introduced, by the Hon. A. Grosvenor, consisting of a solid piece of wrought iron, about 18 in. long, 4 in. broad, and 1 in. thick at the back, while in front it is fined off to a cutting edge. This metal head is faced with steel upon the lower side which rests upon the ice. The entire length of the scraper is about 5 ft., a handle with a wooden end similar to the handle of a spade, being set on to the back of the metal head, at an angle of about 45°. These scrapers are turned out by R. F. Jeffries, Ironmonger, 26, High Street, Wimbledon, at the price of £1 10s. each. For an illustration of the



SCRAPER. [*Fig.* 39.

scraper in use see *Fig. No.* 39. As the scraper travels over the ice, the small lumps and ridges which are opposed to it are shaved off, and the rough face of the ice is gradually reduced to comparative smoothness.

Cracks.

The most insidious enemy of good ice has yet to be considered, an enemy of no account at the beginning of a frost, but whose power steadily increases the longer the frost continues. This is the natural cracking of the ice. When first formed the cracks are only observable as tortuous lines drawn over the face of the ice, but as time goes on the edges are, bit by bit, broken away, and the cracks become gaping fissures, from one to two inches wide, and as much in depth, entrapping the feet of good skaters and bad alike, and reducing to the same level the past master of the craft and his youngest disciple.

No water works up through the cracks as long as the frost continues without intermission, and with due attention and care they may be filled in and stopped. To do this a bucketful of thick paste should be prepared by mixing snow and water, and this mixture should be packed into the cracks as tightly as possible with a shovel, plasterer's trowel, or wooden mallet, and the surface made smooth and level with the surrounding ice. If this is done in the evening, it will be found in the morning that the mixture of snow and water has set hard with the night's frost, and provides a firm support for a skate blade. The cracks will generally reopen after a time, in which case the operation must be repeated.

THAWS.

If a steady uninterrupted frost is productive of difficulties, how much more numerous are those arising from changeable unsettled weather, under the influence of which the texture and condition of the ice are for ever varying. Sometimes, in hardly more than a few minutes, the surface of the ice will change from hard to soft, and in place of the feathery white cuttings left by the skate blades, thin rolls of damp, discoloured, melting ice will be turned up at each stroke, which will, if the frost returns, harden into small ridges of rough ice. As soon as it becomes apparent that the face of the ice is softening under the influence of a temporary thaw, such as that arising from the power of the sun in the middle of the day, the skaters should be induced to confine themselves to a part only of the ice; and the remainder, after being carefully smoothed down with the "Wimbledon" scows, should be left untouched, on the chance of its hardness being restored by a return of the frost towards sun-down. By following this self-denying policy, most excellent skating may sometimes be enjoyed upon hard, smooth ice during the last hour or two of the afternoon, the pleasure of which will go far to obliterate the recollection of a dispiriting day spent upon ice too soft and yielding for successful figure skating.

Barrels.

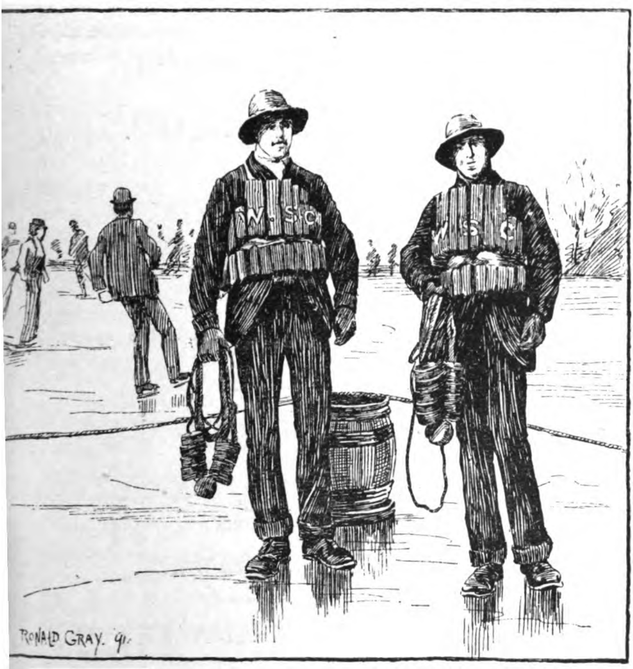
For separating off portions of ice, whether wet or dry, and whether from the motive just suggested, or lest parts should be too weak to bear, no better plan can be adopted than a rope festooned along a line of barrels, each of which should be set upright upon one of its ends. The barrels are light in weight, and are easily moved, and have the advantage of floating if they chance to fall into the water; but they also have the faculty of becoming rapidly warmed by the sun and thawing their way into the ice. To prevent the latter happening, they should not be allowed to stand long together upon exactly the same spot, but should occasionally be shifted a few inches. If it is at any time desired to increase the weight of the barrels, they may be filled with snow or ice-cuttings from the nearest heap.

If the thaw continues rapidly, the ice will very soon be covered with water, in which all cuttings at once disappear, and the most glorious skating may be enjoyed, marred only by the general dampness of the surroundings and the bitter thought of the evanescence of the pleasure.

After a few hours of rapid thaw, small circular holes will appear in the ice, due to the thawing out of the bubbles of air. Some of these holes will penetrate right through to the water, while others will be of no great depth. Those which have eaten through to the water have their use, serving as drainage-holes, through which the water formed on the surface can escape. These holes are dangerous only as traps for skate-blades, and not as weakening the ice, the strength of which is not materially affected by them; and, notwithstanding their development, skating may continue until the ice is so thinned down as to no longer bear.

In the latter stages of a thaw, and often long before skating must be given up, the surface of the ice will become quite dry again, all the water that was upon it having found its way beneath the ice. But when there has been much snow, the level of the water will have been considerably raised by its melting, and the whole sheet of ice lifted; although, if the ice was very thick at the commencement of the thaw, its edges will continue to adhere to the bank, while the immediately adjoining ice will become submerged to a considerable depth. When this happens, or even when, as will often be the case, the ice near to the bank entirely thaws away, and many feet of open water intervene between the bank and the ice, skating can often be safely continued if the ice can once be reached, and this can generally be done by bridging the water with a plank resting at one end on the bank, and at the other on another plank, laid upon the ice *parallel* to the bank. Even during the continuance of the frost some such arrangement of planks will be found desirable to protect the weak edge of the ice, if many persons are to go on and off at the same spot; unless, indeed, before the frost sets in, the more effectual plan is adopted of driving piles into the bed of the pond, upon which to support the plank running out from the bank.

Just as it is possible, by watchfulness, to get skating arly in a frost, so skating may, at times, be continued ate in a thaw, but this will only be the case when the ice as been five or six inches thick prior to the thaw, and ven then, since the rapidity of thaws differs enornously, the condition of the ice should be most vigilantly vatched, lest the season be brought to a close by a serious ccident.



ICEMEN. [Fig. 40.

APPENDIX.

SKATING CLUBS

HAVING TESTS FOR ADMISSION, OR GRADES OF MERIT IN FIGURE-SKATING.

THE ARCTIC SKATING CLUB.

FOUNDED 1880.

Test.—Gentlemen Members—
The Combined-figures:
"Forward entire" (minimum diameter of 6 ft.).
"Forward three entire" (minimum diameter of 6 ft.)
Lady Members—
The figure "Forward eight."
Badge—The figure "eight" crossed by a skate with the monogram A.S.C. pendant therefrom.

THE BIRMINGHAM SKATING CLUB.

FOUNDED 1880.

Test—The Forward and Back outside edges,
The Forward and Back Cross-rolls, and
The figure "Forward three."
Badge—A silver shield bearing the monogram B.S.C.

THE CAMBRIDGE UNIVERSITY SKATING CLUB.

FOUNDED 1854.

Test—Varies according to the vacancies to be filled.
Badge—None.

THE EDINBURGH SKATING CLUB.

FOUNDED 1642.

Test—The Forward and Back Cross-rolls, and
The figures "Forward eight," "Forward three," and "Once back," skated to a centre.

Badge—An oval-shaped medal in dark blue enamel suspended by a dark blue ribbon, and having engraved on its obverse side the Prince of Wales's feathers within a garter bearing the legend "Edinburgh Skating Club"; and on its reverse side a pair of skates crossed saltire-wise within a garter bearing the motto "Ocior Euro" and the date 1642 in chief.

THE GLASGOW SKATING CLUB.

FOUNDED 1830.

Test—None; but there are three grades of merit in figure-skating distinguished by badges consisting of the club badge in copper, silver, and silver-gilt respectively.

Badge—A Flying Eagle, holding in its claws a skate.

THE LONDON SKATING CLUB.

FOUNDED 1830.

Test—*Gentlemen Members*—
The Forward and Back Cross-rolls, and
A large figure "Forward three."
Lady Members must skate freely forward.

Badge—Model of a skate in silver.

THE OXFORD UNIVERSITY SKATING CLUB.

FOUNDED 1880.

Test—The Forward and Back Cross-rolls, and
The figures "Forward eight" and "Forward three."

Badge—Model of an orange in silver-gilt engraved with the letters O.U.S.C.

THE SOUTHAMPTON SKATING CLUB.

FOUNDED 1854.

Test—None; but there are two grades of merit in figure-skating, distinguished by badges consisting of a model of a skate in silver and gold respectively.

Badge—A shield bearing the monogram S.S.C.

THE THAMES VALLEY SKATING CLUB.

FOUNDED 1881.

Test—Gentlemen Members—
The Back Cross-roll, and
The figures "Forward eight" and "Forward three."
Lady Members—
The Forward Outside edge.
Badge—Model of a skate in ivory, engraved with the letters T.V.S.C.

THE TONBRIDGE AND DISTRICT FIGURE-SKATING CLUB.

FOUNDED 1891.

Test—Gentlemen Members—
The Forward Cross-roll,
The figure "Forward three," and
The Combined-figure "Once back."
Lady Members—
The Forward Outside edge.
Badge—Maroon-coloured ribbon.

THE WIMBLEDON SKATING CLUB.

FOUNDED 1871.

Test—Gentlemen Members—
The Combined-figures:
"Forward three entire."
"Twice back — and forward."
"Twice back — and forward three."
"Twice back off meet — and forward three entire."
"Twice back meet — and back — and forward three."
Lady Members—
The Back Cross-roll.
The figures "Forward eight" and "Forward three" skated to a centre.
Badge—A silver medal, having engraved on its obverse side the monogram W.S.C. surmounted by a skate; the whole encircled by a garter bearing the legend, "Wimbledon Skating Club, 1871."

THE

NATIONAL SKATING ASSOCIATION.

FOUNDED 1879.

FIGURE-SKATING RULES.

1.—THAT no one but a member of the National Skating Association be entitled to qualify for the distinction of holding any of the badges of the Association.

2.—That three tests of ability be established, for each of which distinctive badges shall be conferred, such badges to become the absolute property of the winners.

3.—That in order to qualify for the THIRD CLASS, or Lowest Badge, a person must skate a large Forward Outside **3** on each foot, the ordinary and cross outside edge backwards and forwards, and the forward outside figure **8**. In skating for the Third Class Test, the Judges must require the candidate to skate at least nine feet before he turns his **3**, and double that distance for the second part of the **3**. For the outside forwards and backwards, each curve must be nine feet at least.

4.—That any two of the Judges appointed by the Figure Skating Department of the N.S.A. Committee to judge the 1st Class Test, or any two gentlemen who have themselves passed the 1st Class Test, be authorised to judge all the three tests; and that any one Judge appointed by the Figure Skating Department to judge the 2nd Class Test, assisted by some other skater whom he may consider competent, or any gentleman who has himself passed the 2nd Class Test, assisted as above, be authorised to judge the 2nd and 3rd Class Tests, and that Judges of the 3rd Class Test other than those mentioned above be specially appointed by the Figure Skating Department.

5.—That any lady or gentleman desirous of skating the Test may intimate the same to the Secretary, who shall advise them when and where and before whom they may qualify, and shall afterwards supply the badge on receipt of a certificate from the Judges that they have passed the Test. It shall be competent for the Judges to allow any person to qualify for the badge without such notice having been given.

6.—That the badge for the Lowest Test consist of the monogram N.S.A. and a star pendant, in silver, and for the second and first Test an extra star for each grade.

SECOND CLASS TEST.

In skating for this test the Judges must require all turns to be cut clean without scrape, and all movements to be executed in a good attitude. They are to estimate distances on the curve, and not on the chord of any arc.

The following are the movements required to be executed:—

(*a*) Alternate Forward inside 3, repeated three times on each foot, returning to a centre; the length of the curve before the turn being a minimum of 6 ft.

(*b*). Alternate Forward outside 3, in like manner.

(*c*) Two turns from each of the four edges, respectively, dwelling on each edge before and after each turn a minimum distance of 6 ft., and on the right and left foot; those from the Forward outside and inside edge respectively being taken to a centre, with a minimum distance of 6 ft. between the turns.

(*d*) Alternate three turns from the Forward outside and inside edge respectively to a centre, with a minimum distance of 6 ft. between the turns.

(*e*) Alternate two turns, on each foot on the cross outside forward; at a minimum distance of 6 ft. between the turns.

(*f*) Alternate two turns, on each foot on the cross outside backward, at a minimum distance of 6 ft. between the turns.

(*g*) The four Q figures from each of the four edges respectively, at a minimum distance of 9 ft. for 1st edge, 9 ft. 2nd edge, and 9 ft. after turn.

(*h*) The following combined-figures skated with another skater:—

1. Forward three entire (3).*
2. Once back — and forward (13).
3. Once back — and forward three (14).
4. Once back off meet — and forward three entire (99).
5. Once back meet — and back — and forward three (101).

Skaters may be examined at fitting opportunities in any of the above series separately, and, when they are certified for all, they will be entitled to the badge.

FIRST CLASS TEST.

The examination of candidates in this test is divided into Sections, and the candidate, in order to pass, will be required to obtain 100 points in Section A, and to perform all the movements in Section B to the satisfaction of the Judge or Judges.

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* The numbers in brackets following the combined-figures in this and the first-class test, refer to those diagrams in this book which approximately illustrate them.

SECTION A.

ONE-FOOTED FIGURES.

	Points which may be obtained on each foot.
Loop—Forward inside. (Longest diameter of loop a minimum of 1 foot)	1
„ Back „ „ „ „ „	2
„ Forward outside „ „ „ „	1
„ Back „ „ „ „ „	1
„ Double Forward inside „ „ „	2
„ „ Back „ „ „ „	3
„ „ Forward outside „ „ „	2
„ „ Back „ „ „ „	2
Cross-cut — Forward inside. (Base a minimum of 1 foot)	1
„ Back „ „ „ „	2
„ Forward outside „ „ „	1
„ Back „ „ „ „	1
„ Double Forward inside „ „	2
„ „ Back „ „ „	3
„ „ Forward outside „ „	2
„ „ Back „ „ „	2
Four Cross-cuts, "Maltese Cross," on any edge. (Base a minimum of 1 foot)	5
Forward inside **8**, cross-cut and loop	4
Back „ „ „ „	4
Forward outside „ „ „	4
Back „ „ „ „	4
Loops — Forward inside and Forward outside connected by Serpentine line	4
„ Back „ „ Back „ „ „	5
Reverse Q — Forward inside	2
„ „ Back „	3
„ „ Forward outside	2
„ „ Back „	2
Two Reverse Q's — Forward inside	3
„ „ „ Back „	3
„ „ „ Forward outside	3
„ „ „ Back „	3
(In all the above Q's 12 feet *at least* must be travelled on each edge.)	
Continuous Q, 6 in number. (Each edge a minimum of 6 feet)	5
„ Forward **8**, 6 in number. (Diameter of each circle of the **8** a minimum of 5 feet)	
„ Back **8** „ „ „ „ „	4
„ Forward **8**, with insertion of turn in each circle	5
„ „ „ „ „ loop or cross-cut	8
„ Back **8**, „ „ „ „ „	10

	Points which may be obtained on each foot.
Bracket — Forward inside. (6 feet as a minimum before and after turn)	4
„ —Back „ „ „ „ „	4
„ —Forward outside „ „ „ „	4
„ —Back „ „ „ „ „	5
Bracket 8	6
Continuous Bracket 8, 6 in number. (Diameter of each circle a minimum of 5 feet)	8
Mohawk—Forward outside. (12 feet as a minimum before and after the change of foot)	4
Counter — Forward inside. (9 feet as a minimum before and after the change of direction)	6
„ —Back „ „ „ „ „	6
„ —Forward outside „ „ „ „	6
„ —Back „ „ „ „ „	8
Rocker — Forward inside „ „ „ „	6
„ — Back „ „ „ „ „	6
„ — Forward outside „ „ „ „	6
„ — Back „ „ „ „ „	6

TWO-FOOTED FIGURES.

	Points.
Spread-eagle inside, 60 feet at least	1
„ straight line „	2
„ outside „	3
Toe steps, each variety „	1
(Not more than six varieties of toe steps will be accepted.)	
Single grape vine, right foot leading	2
„ „ left foot leading	2
Double grape vine, forwards	3
„ „ backwards	3
Pennsylvanian grape vine, forwards	4
„ „ „ backwards	4
Philadelphia grape vine, forwards	4
„ „ backwards	4
Canadian 8 (*i.e.*, one foot in advance of the other)	
„ forwards	2
„ backwards	2

UNITED FIGURES.

	Points
Q Scud	3
Half-Double Scud	3
Three Scud	2

The candidate may select from the above which figures he will skate, and upon his obtaining 100 points he will be certified to have passed Section A. All movements will have to be executed in good form to the satisfaction of the Judge or Judges.

Skaters may be examined at fitting opportunities in any *single one* of Section A separately.

SECTION B.

COMBINED-FIGURES.

Good form is indispensable in the following movements, and the Judges will be at liberty to require them to be done in any order.

Large Single Turns at circumference.

1. Twice back — and forward three — and forward Large inside three (19); alternate with Forward inside three entire.
2. Twice back — and back Large inside three (21).
3. Twice back — and forward Large three (18).
4. Twice back Large three (20); alternate with Forward inside three entire.

(In each of the above calls the distance travelled on each curve of the final **3** must be at least 30 feet.)

Off centre-turns.

5. Twice back — and forward three — and forward inside off centre-turn-reverse-Q — and forward inside (65).
6. Twice back — and back inside off centre-turn-reverse-Q — and forward (67); alternate with Forward three entire (3).
7. Twice back — and forward off centre-turn-reverse-Q — and forward (64); alternate with Forward three entire (3).
8. Twice back off centre-turn-reverse-Q — and forward inside (66).

Centre-changes.

9. Twice back — and forward three — and forward inside centre-change-Q entire (55); alternate with Forward three entire (3).
10. Twice back — and back inside centre-change-Q entire (57).
11. Twice back — and forward centre-change entire (47).
12. Twice back centre-change-Q entire (56); alternate with Forward entire (1).

Multiple turns.

13. Twice back — and forward three turns — and back meet — and back two turns — and forward two turns (109); alternate with Forward two turns entire (22).

Off passes.

14. Twice back — and forward two turns, off pass entire (118).
15. Twice back two turns, off pass entire (119); alternate with Forward entire (1).

Back eight.

16. Twice back meet—and back entire meet—and back entire (97).

(Three **8**'s must be skated, and each circle of the **8** must have a diameter of 5 feet at least.)

EXPLANATION OF TERMS AND RULES

Authorised by the Conference of Skating Clubs, July, 1891.

EXPLANATION OF TERMS.

1.—The term "Movement" is confined to a movement on one foot.

2.—A "Figure" is a movement or series of movements beginning and ending at the centre.

3.—The term "Entire" is applied to a movement, or part of a movement, which commences and ends at the centre.

4.—The terms "Meet" and "Pass" are used to express the two methods in which the centre may be passed in the course of a figure without expressing the word Centre in the call. When the word Meet is called, a fresh stroke is taken up at the centre, and when the word Pass is called a fresh stroke, if demanded by the call, is taken up beyond the centre.

5.—The term "Change" means a change of edge by means of a serpentine line.

6.—The term "Rocker" is substituted for Rocking Turn, "Counter" for Counter Rocking Turn, "Bracket" for Bracket Turn.

7.—The word "Centre" applied to any change, turn, Mohawk, etc., means that such change, turn, Mohawk, etc., is to be executed close to the centre.

8.—The term "Once Back" means a series of movements consisting of a Forward Turn followed by a drop on to the back outside edge of the other foot. Similarly "Inside Once Back." The term "Twice Back" means the same series of movements skated twice in succession. Similarly "Inside Twice Back." The term "Once Forward" means a series of movements consisting of a Back turn followed by a drop on to the forward outside edge of the other foot. Similarly "Inside Once Forward." The term "Twice Forward" means the same series of movements skated twice in succession. Similarly "Inside Twice Forward."

9.—The term "About" applied to any movement shall mean a change in the direction of revolution round the centre on that movement.

RULES.

1.—The caller sets the time, speed and mode of skating all figures, and must be accurately followed by the other skaters.

2.—Every movement of a call shall be commenced on the outside edge unless inside be specified.

3.—Whenever the foot is changed in a figure the term "And" shall be used to denote that change. Exceptions: Once and Twice Back, etc., Once and Twice Forward, etc., Mohawk, Cross-Mohawk, Choctaw, and Cross-Choctaw.

4.—The centre shall not be approached before the end of a figure unless one of the words "Centre," "Pass," or "Meet" be inserted in the call.

5.—The centre shall always be kept outside the curve on which it is approached, unless the word "Off" is called, when it shall be kept inside the curve.

6.—The centre shall be kept inside the curve on which it is left on commencing a new set of figures which shall be begun on the right foot unless otherwise specified.

RULES

OF THE

WIMBLEDON SKATING CLUB.

1.—The number of Members of 21 years' standing and upwards shall be unlimited; but the number of Members of less than that standing (exclusive of Extra and Honorary Members) shall be limited to one hundred; of which last-mentioned number not more than one-fourth part shall be ladies. Provided always that any skater of exceptional merit may, by vote of the Committee at a Meeting specially summoned for the purpose, be elected a Member, irrespective of the above-mentioned limitation in numbers, but so that not more than three such Members shall be elected in any one season. For the purpose of determining the standing of any Member, the election of such Member shall be considered to have taken place on November 1st in the year in which he or she was elected.

2.—An Annual General Meeting of the Club shall be held within the first ten days of November.

3.—A Special General Meeting of the Club shall be held whenever a direction to that effect shall be given by the Committee; or on a requisition made in writing to the Secretary, signed by not less than five Members of the Club (other than Extra and Honorary Members). A Special General Meeting summoned in pursuance of a requisition shall be held within twelve days after the receipt by the Secretary of such requisition.

4.—Notice of the date and place of meeting of every General Meeting, whether Annual or Special, and of the object of any Special Meeting, shall be sent by the Secretary to every Member of the Club entitled to be present at such Meeting not less than six clear days prior to the date fixed for such Meeting.

5.—At every Annual General Meeting, a President, Vice-President, Secretary, and Treasurer shall be elected, all of whom shall be *ex-officio* Members of the Committee; and at the same Meeting two persons shall be appointed to audit the Treasurer's accounts for the then ensuing year; and such accounts when audited shall be presented at the Annual General Meeting then next following.

6.—At every Annual General Meeting, a Committee, consisting of not less than twelve Members, exclusive of the *ex-officio* Members, shall be elected, by whom the general affairs including the property of the Club shall be managed.

7.—The quorum of a General Meeting shall be six Members; and of a Committee Meeting three Members. And if at the expiration of thirty minutes from the time fixed for any General Meeting there shall not be a quorum present, the Meeting shall be dissolved, except in the case of the Annual General Meeting; but in that case the Members then present shall constitute a quorum, and may transact any business for which the Meeting is called. Whenever, at any Meeting, of either the Club or the Committee, there shall be an equality of votes on any question the Chairman of the Meeting shall have a second or casting vote.

8.—The Committee shall meet in the Club Pavilion on every Wednesday and Saturday on which there is skating on the Club ice, and at such other times and places as the Secretary or any two Members of the Committee shall appoint.

9.—The Committee shall have power to appoint a Secretary' Treasurer, and Auditor, or Auditors, in the event of any of the persons holding those offices ceasing to act at any time before the completion of their term of office, and also to appoint any additional officer or officers of the Club; and to enact new Rules and amend or add to existing Rules. But no proposal to enact a new Rule or amend or add to an existing Rule shall be brought before the Committee without due notice of the same having been sent in writing to each Member of the Committee; such appointments, new Rules, amendments, and additions to be in force, unless abrogated at a Special General Meeting, until the Annual General Meeting then next following, to which Meeting they shall be submitted for confirmation or otherwise, except so far as regards appointments which are then terminable.

10.—A Candidate for the Club must be proposed in writing by one Member (who, in the case of a lady candidate, must be a lady), and seconded in writing by another, to one at least of whom such Candidate must be personally known, and one of whom must be a member of the Committee. The proposal must be sent by post to the Secretary, and must contain the name, address, and profession, or occupation of the Candidate. Proposals shall be entered in the order in which received, in a book kept for the purpose by the Secretary.

11.—No gentleman shall be eligible for election until he shall have skated to the satisfaction of not less than three members of the Committee the following combined figures, viz. :—

Forward three entire.
Twice Back and Forward three.
Twice Back, off meet, and Forward three entire.
Twice Back and Forward.
Twice Back meet, and Back and Forward three.

But such test shall not be skated until the Candidate has been duly proposed and seconded, and no lady shall be eligible for election until two members of the Committee shall have certified in writing to the Secretary that she can skate a Forward eight, a Forward three to a centre on each foot, and the cross-roll Backwards.

12.—No Candidate shall be eligible for election under the age of eighteen years; nor until after his or her name, together with the names of the proposer and seconder, has been posted up in the Club Pavilion for not less than two clear days when there is skating, or when there is no skating till after notice given to each member of the Committee.

13.—When a Candidate has become eligible for election, and there is such a vacancy in the number of Members as will admit of his or her election, the letter of the proposer shall be read to the Committee who shall thereafter ballot for such Candidate—

one black ball in five to exclude. If the number of Candidates who have become eligible for election exceeds the number of vacancies, such Candidates shall be ballotted for in the order in which their names appear in the candidates' book.

14.—Any lady belonging to the family of a Member or Honorary Member, and residing in the same house, and who is now an Extra Member, shall forfeit her membership upon ceasing to reside with a Member of the Club. Such Extra Member shall be entitled to the use of the Club Pavilion and the ice reserved for the Club, and to all other privileges of the Club, except the right to attend and vote at meetings of the Club, and the right to propose or second a Candidate for the Club.

15.—The name of any Extra Member desirous of becoming a full Member may be submitted to the Committee by the Member to whose family such Extra Member belongs, and if two Members of the Committee shall certify that she can skate the Ladies' Test, the Committee shall at once admit her to full Membership, notwithstanding the limitations in the numbers of the Club above mentioned.

NOTE.—*A resolution against electing any more Extra Members was passed on the 8th day of November*, 1889, *the rights of the then existing Extra Members being reserved.*

16.—Notice in writing of the election of a Member shall be given by the Secretary, on the production of which notice Mr. Cawse, Jeweller, 21, High Street, Wimbledon, shall be authorised to supply the Club silver badge (price 3s. 6d.); such badge shall always be worn by Members when skating at Wimbledon.

17.—The Committee shall have the power of electing Honorary Members (not exceeding twelve in number), who shall be presented with the Club badge and be entitled to all the privileges of Membership of the Club, except the right to attend and vote at Meetings of the Club, and the right to propose or second a Candidate for the Club.

18.—The Annual Subscription shall be due on the 1st November in each year, and shall be, for Gentlemen Members, One Pound;

for Lady Members, Ten Shillings; and for Extra Members, Ten Shillings.

19.—Any Member or Extra Member who may be absent from Great Britain during the months of November, December, January, February, and March in any one skating season, shall be exempt from the payment of the subscription for that year.

20.—The Committee shall have power to remove from the list of Members and Extra Members of the Club the name of any Member or Extra Member from whom a subscription may be owing more than one year after the same became due; but the Committee may at their discretion reinstate such Member or Extra Member upon payment of all arrears then owing.

21.—A list of Members and Extra Members, from whom any Subscriptions are owing to the Club, shall be suspended in the Pavilion on and after the 1st January in each skating season; and such list shall show the amount of the arrear owing by each Member or Extra Member.

22.—A Member or Extra Member may be expelled the Club upon a resolution submitted by the Committee and carried by a majority of not less than three-fourths in a General Meeting, at which not less than ten Members shall be present. Any Member or Extra Member so expelled shall not be entitled to receive back any Subscription.

23.—No person other than a Member of the Club shall be admitted upon the ice reserved for the Club except by permission of a Member of the Committee.

24.—The admission of strangers to the Club Pavilion shall be subject to such regulations as may from time to time be laid down by the Club in General Meeting assembled, or be made by the Committee.

METHOD
OF
RESTORING THE APPARENTLY DEAD
RECOMMENDED BY
THE ROYAL HUMANE SOCIETY.

FROM DROWNING.

Send for Medical Assistance, Blankets, and Dry Clothing, but proceed to treat the Patient INSTANTLY.

The points to be aimed at are—first, and immediately, the RESTORATION OF BREATHING; and secondly, after breathing is restored, the PROMOTION OF WARMTH AND CIRCULATION.

The efforts to restore life must be persevered in until the arrival of Medical Assistance, or until the pulse and breathing have ceased for an hour.

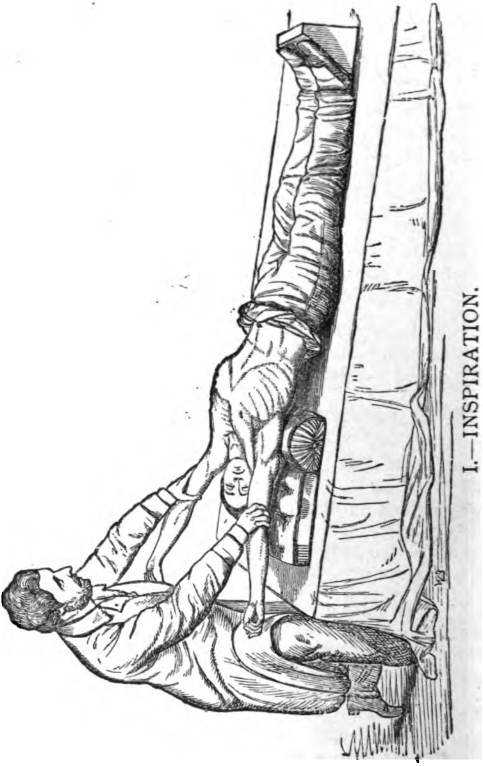
Dr. H. R. Silvester's Method of Restoring Natural Breathing.

RULE 1.—*To adjust the Patient's Position.*—Place the Patient on his back on a flat surface, inclined a little from the feet upwards; raise and support the head and shoulders on a small firm cushion or folded article of dress placed under the shoulder-blades. Remove all tight clothing about the neck and chest.

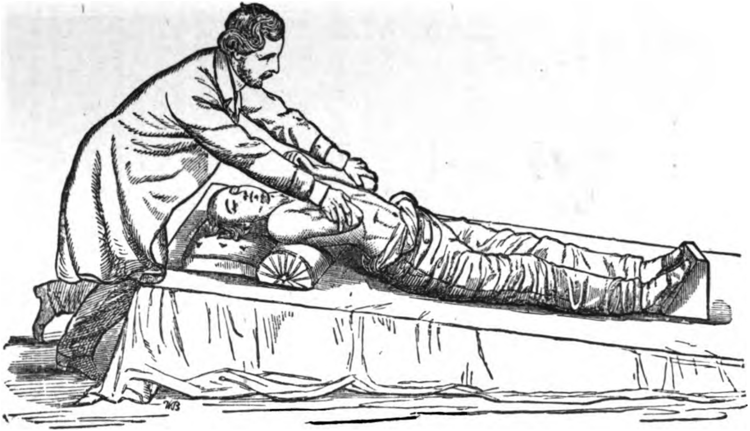
RULE 2.—*To maintain a Free Entrance of Air into the Windpipe.*—Cleanse the mouth and nostrils; open the mouth; draw forward the Patient's tongue, and keep it forward; an elastic band over the tongue and under the chin will answer this purpose.

RULE 3.—*To imitate the Movements of Breathing.*

First.—INDUCE INSPIRATION.—Place yourself at the head of the Patient, grasp his arms, raise them upwards by the sides of his head, stretch them steadily but gently upwards, for two seconds. [*By this means fresh air is drawn into the lungs by raising the Ribs.*—See Engraving I.—INSPIRATION.]



I.—INSPIRATION.



II.—EXPIRATION.

To illustrate the position of the Body during the employment of Dr. H. R. Silvester's *Method of Inducing Respiration.*

Secondly.—INDUCE EXPIRATION.—Immediately turn down the Patient's arms, and press them firmly but gently downwards against the sides of his chest, for two seconds. [*By this means foul air is expelled from the lungs by depressing the Ribs.*—See Engraving II.—EXPIRATION.]

Thirdly. — CONTINUE THESE MOVEMENTS. — Repeat these measures alternately, deliberately, and perseveringly, fifteen times in a minute, until a spontaneous effort to respire be perceived. [*By these means an exchange of air is produced in the lungs similar to that effected by natural respiration.*]

When a spontaneous effort to respire is perceived cease to IMITATE THE MOVEMENTS OF BREATHING, and proceed to INDUCE CIRCULATION AND WARMTH (*as below*).

RULE 4.—*To excite Respiration.*—During the employment of the above method excite the nostrils with snuff or smelling-salts, or tickle the throat with a feather. Rub the chest and face briskly, and dash cold and hot water alternately on them. Friction of the limbs and body with dry flannel or cloths should be had recourse to. When there is a proof of returning respiration, the individual may be placed in a warm bath, the movements of the arms above described being continued until respiration is fully restored. Raise the body in twenty seconds to a sitting position, dash cold water against the chest and face, and pass ammonia under the nose. Should a galvanic apparatus be at hand, apply the sponges to the region of diaphragm and heart.

Treatment after Natural Breathing has been Restored.

To induce Circulation and Warmth.—Wrap the Patient in dry blankets, and rub the limbs upwards energetically. Promote the warmth of the body by hot flannels, bottles, or bladders of hot water, heated bricks, to the pit of the stomach, the armpits, and to the soles of the feet.

On the restoration of life, when the power of swallowing has returned, a teaspoonful of warm water, small quantities of wine, warm brandy and water, or coffee should be given. The Patient should be kept in bed, and a disposition to sleep encouraged. During reaction large mustard plasters to the chest and below the shoulders will greatly relieve the distressed breathing.

Note.—In all cases of prolonged immersion in cold water, when the breathing continues, a warm bath should be employed to restore the temperature.

FROM INTENSE COLD.

Rub the body with snow, ice, or cold water. Restore warmth by slow degrees. It is highly dangerous to apply heat too early.

APPEARANCES WHICH GENERALLY INDICATE DEATH.

There is no breathing nor heart's action; the eyelids are generally half-closed; the pupils dilated; the jaws clenched; the fingers semi-contracted; the tongue appearing between the teeth, and the mouth and nostrils are covered with a frothy mucus. Coldness and pallor of surface increases.

The treatment recommended by the Society is to be persevered in for three or four hours. It is an erroneous opinion that persons are irrecoverable because life does not soon make its appearance; as cases have come under the notice of the Society of a successful result even after five hours' perseverance—and it is absurd to suppose that a body must not be meddled with or removed without the permission of a Coroner.

VOL. II.

THE COMBINED-FIGURES.

EXPLANATORY NOTE.

THE number of different combinations of figures capable of forming suitable calls is almost endless, so that the following list does not pretend to be an exhaustive one. It simply represents all the calls usually practised on the ice up to the present time, arranged in suitable groups according to the plan adopted by us in describing the combined-figures. *See pages* 85 *and* 103.*

Most of the calls in the list have been given with the chief figure in each call skated on all edges, but in many cases a similar call to the pattern one, skated from a different edge, is not satisfactory, and in such cases it has been omitted.

A dash (—) has been employed throughout to indicate a change of foot.

It will be noticed that in the ordinary circling figures we have commenced the calls by the figure *Twice back* much oftener than by *Once back*. The fact is that a certain amount of speed is needed on beginning a call, to enable the skater to reach the "business" part of the figure with a good amount of "go." Moreover, when four or more are skating they should all be well away from the centre before the first pair return, and the figure

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* For several new and useful combinations of figures we are indebted to Mr. W. Leaf.

Twice back effects these objects better than any other. *Once back*, however, answers very well for a change, and it is especially useful in the "about" figures, where *Twice back* would make the call too long. Indeed the constant succession of *Twice backs* is apt to become rather wearisome, and where possible the caller may substitute other simple movements. The skater will find that many of the first twenty-two calls in the list, or portions of them, may be used in this manner, *e.g.*, Nos. 3, 9, 17, 18. *Three times back* and *Four times back* are sometimes called when six or eight or more skaters are taking part in a set.

When two or more figures follow one another in a call without change of foot we have, as a rule, expressed the commencing direction and edge of each figure; *e.g.: No.* 91. *Forward bracket, back inside three, forward bracket.* But the adoption of this rule throughout would make some calls of such undue length that skaters would be unable to remember them. In such cases, therefore, we have expressed the commencing direction and edge of the first figure only; *e.g.: No.* 101. *Twice back — and forward — and forward inside two turns, centre-change, two turns — and forward inside.*

The chief types of calls only have been illustrated by diagrams. The method of skating those calls which have no diagrams can easily be deduced from previous or succeeding diagrams. The numbers in brackets following the calls refer to the diagrams which illustrate them.

GROUP I.

CIRCLING FIGURES.

Section (1). *Centre* NOT *passed in middle of call.*

1. Forward entire (1).
   Forward inside entire.

2. Forward — and forward inside.
   Forward inside — and forward.

3. Forward — and forward inside — and forward (2).
   Forward inside — and forward — and forward inside.

3's.

4. Forward three entire (3).
   Forward inside three entire.

5. Forward three — and forward inside.
   Forward inside three — and forward.

6. Forward — and forward inside three.
   Forward inside — and forward three.

7. Forward three — and forward inside — and forward.
   Forward inside three — and forward — and forward inside.

8. Forward — and forward inside three — and forward (4).
   Forward inside — and forward three — and forward inside.

9. Forward — and forward inside three — and forward — and forward inside three.
   Forward inside — and forward three — and forward inside — and forward three.

10. Forward three — and forward inside three (5).
Forward inside three — and forward three.

11. Forward three — and back three (6).
Forward inside three — and back inside three.

12. Forward three — and back three — and forward.
Forward inside three — and back inside three — and forward inside.

13. Once back (7).
Inside once back (8).

14. Once back — and forward.
Inside once back — and forward inside.

15. Forward — and inside once back — and forward inside.
Forward inside — and once back — and forward.

16. Forward three — and inside once back — and forward inside.
Forward inside three — and once back — and forward.

17. Forward — and forward inside — and once back — and forward (9).
Forward inside — and forward — and inside once back — and forward inside.

18. Forward — and forward inside three — and once back — and forward.
Forward inside — and forward three — and inside once back — and forward inside.

19. Forward — and once back — and forward (10).
Forward inside — and inside once back — and forward inside.

0. Forward three — and once back — and forward.
Forward inside three — and inside once back — and forward inside.

1. Forward — and forward — and inside once back — and forward inside.
Forward inside — and forward inside — and once back — and forward.

2. Forward — and forward three — and inside once back — and forward inside.
Forward inside — and forward inside three — and once back — and forward (11).

◆

23. Twice back (12).
Inside twice back.

24. Twice back — and forward (13).
Inside twice back — and forward inside.

25. Twice back — and forward inside.
Inside twice back — and forward.

26. Twice back — and back inside.
Inside twice back — and back.

27. Twice back — and back.
Inside twice back — and back inside.

28. Twice back — and forward — and forward inside.
Inside twice back — and forward inside — and forward.

29. Twice back — and forward — and forward.
Inside twice back — and forward inside — and forward inside.

30. Twice back — and forward three (14).
Twice back — and forward — and forward inside three (15).
Twice back three (16).
Twice back — and back inside three (17).
Inside twice back — and forward inside three.
Etc., etc.

---

31. Twice back — and forward Large three (18).
Twice back — and forward three — and forward. Large inside three (19).
Twice back Large three (20).
Twice back — and back Large inside three (21).
Inside twice back — and forward Large inside three.
Etc., etc.

Multiple turns.

32. Forward two turns entire (22).
Forward inside two turns entire.

---

33. Forward three turns entire (23).
Forward inside three turns entire.

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34. Forward four, five, or six turns entire, etc.
Forward inside four, five, or six turns entire, etc.

---

35. Forward two turns — and forward inside two turns (24).
Forward inside two turns — and forward two turns.

---

36. Forward three turns — and forward inside three turns.
Forward inside three turns — and forward three turns.

---

37. Forward three turns — and back three turns.
Forward inside three turns — and back inside three turns.

38. Twice back — and forward two turns (25).
Twice back — and forward — and forward inside two turns (26).
Twice back two turns (27).
Twice back — and back inside two turns (28).
Inside twice back — and forward inside two turns.
Etc., etc.

---

39. Twice back — and forward three turns (29).
Twice back — and forward — and forward inside three turns.
Twice back three turns.
Twice back — and back inside three turns.
Inside twice back — and forward inside three turns.
Etc., etc.

---

40. Twice back — and forward four, five, or six turns, etc.
Inside twice back — and forward inside four, five, or six turns, etc.

Changes.

41. Forward change — and forward three — and forward inside (30).
Forward inside change — and forward inside three — and forward.

---

42. Forward change — and once back — and forward.
Forward inside change — and inside once back — and forward inside.

---

43. Twice back — and forward change (31).
Twice back — and forward — and forward inside change.
Twice back change.
Twice back — and back inside change.
Inside twice back — and forward inside change.
Etc., etc.

Q's.

44. Forward Q — and forward three — and forward inside.
Forward inside Q — and forward inside three — and forward.

45. Forward Q — and back inside three — and forward inside.
Forward inside Q — and back three — and forward.

46. Forward Q — and once back — and forward (32).
Forward inside Q — and inside once back — and forward inside.

47. Twice back — and forward Q (33).
Twice back — and forward — and forward inside Q.
Twice back Q.
Twice back — and back inside Q.
Inside twice back — and forward inside Q.
Etc., etc.

Reverse Q's.

48. Forward reverse Q — and forward three — and forward inside.
Forward inside reverse Q — and forward inside three — and forward.

49. Forward reverse Q — and back inside three — and forward inside.
Forward inside reverse Q — and back three — and forward.

50. Forward reverse Q — and once back — and forward.
Forward inside reverse Q — and inside once back — and forward inside.

51. Twice back — and forward reverse Q (34).
Twice back — and forward three — and forward inside reverse Q.
Twice back reverse Q.
Twice back — and back inside reverse Q.
Inside twice back — and forward inside reverse Q.
Etc., etc.

Mohawks.

52. Forward mohawk entire (35).
Forward inside mohawk entire.

---

53. Forward mohawk — and forward.
Forward inside mohawk — and forward inside.

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54. Forward — and forward inside mohawk.
Forward inside — and forward mohawk.

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55. Forward — and forward inside mohawk — and forward inside.
Forward inside — and forward mohawk — and forward.

---

56. Forward mohawk — and back inside — and forward inside.
Forward inside mohawk — and back — and forward (36).

---

57. Forward — and forward mohawk — and forward three.
Forward inside — and forward inside mohawk — and forward inside three.

---

58. Once back — and forward — and forward inside mohawk.
Inside once back — and forward inside — and forward mohawk.

59. Forward mohawk — and once back — and forward.
Forward inside mohawk — and inside once back — and forward inside.

---

60. Twice back — and forward mohawk.
Inside twice back — and forward inside mohawk.

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61. Forward mohawk, back three.
Forward inside mohawk, back inside three.

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62. Forward mohawk, back two, three, and four turns, etc.
Forward inside mohawk, back inside two, three, and four turns, etc.

---

63. Forward — and forward inside mohawk, back inside three.
Forward inside — and forward mohawk, back three.

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64. Forward — and forward inside mohawk, back inside two turns (37).
Forward inside — and forward mohawk, back two turns.

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65. Forward — and forward inside mohawk, back inside three, four, and five turns, etc.
Forward inside — and forward mohawk, back three, four, and five turns, etc.

---

66. Forward two turns, mohawk, back two turns.
Forward inside two turns, mohawk, back inside two turns.

---

67. Once back — and forward mohawk, back Q.
Inside once back — and forward inside mohawk, back inside Q.

Choctaws.

68. Forward choctaw — and forward inside three (38).
Forward inside choctaw — and forward three.

69. Forward choctaw — and back three — and forward.
Forward inside choctaw — and back inside three — and forward inside.

70. Forward — and forward choctaw — and inside once back — and forward inside.
Forward inside — and forward inside choctaw — and once back — and forward.

71. Forward choctaw — and back — and once back—and forward.
Forward inside choctaw — and back inside — and inside once back — and forward inside.

72. Once back — and forward choctaw, back inside Q — and forward.
Inside once back — and forward inside choctaw, back Q — and forward inside.

Rockers.

73. Forward rocker — and forward (39).
Forward inside rocker — and forward inside.

74. Twice back — and forward rocker.
Twice back — and forward — and forward inside rocker.
Twice back rocker.
Twice back — and back inside rocker.
Inside twice back — and forward inside rocker.

Etc., etc.

Counters.

75. Twice back — and forward counter.
Twice back — and forward — and forward inside counter.
Twice back counter.
Twice back — and back inside counter.
Inside twice back — and forward inside counter.
Etc., etc.

---

76. Once back — and forward mohawk — and back inside counter.
Inside once back — and forward inside mohawk — and back counter.

Brackets.

77. Forward bracket entire (40).
Forward inside bracket entire.

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78. Forward bracket — and forward inside.
Forward inside bracket — and forward.

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79. Forward — and forward inside bracket.
Forward inside — and forward bracket.

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80. Forward — and forward inside bracket — and forward — and forward inside bracket.
Forward inside — and forward bracket — and forward inside — and forward bracket.

---

81. Forward — and forward bracket — and forward inside three.
Forward inside — and forward inside bracket — and forward three.

---

82. Forward bracket — and forward inside bracket.
Forward inside bracket — and forward bracket.

83. Forward bracket — and back bracket.
Forward inside bracket — and back inside bracket.

84. Forward bracket — and inside once back — and forward inside.
Forward inside bracket — and once back — and forward.

85. Forward — and forward inside bracket — and once back — and forward.
Forward inside — and forward bracket — and inside once back — and forward inside.

86. Twice back — and forward bracket.
Twice back — and forward — and forward inside bracket.
Twice back bracket.
Twice back — and back inside bracket.
Inside twice back — and forward inside bracket.
Etc., etc.

87. Forward three, back inside bracket (41).
Forward inside three, back bracket.

88. Forward three, back inside bracket, forward three.
Forward inside three, back bracket, forward inside three.

89. Forward two turns, forward bracket.
Forward inside two turns, forward inside bracket.

90. Forward bracket, back inside three (42).
Forward inside bracket, back three.

91. Forward bracket, back inside three, forward bracket.
Forward inside bracket, back three, forward inside bracket.

92. Forward bracket, back inside two turns.
Forward inside bracket, back two turns.

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93. Forward two brackets entire.
Forward inside two brackets entire.

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94. Forward three brackets entire.
Forward inside three brackets entire.

---

95. Forward mohawk, back bracket.
Forward inside mohawk, back inside bracket.

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96. Forward mohawk — and back inside bracket.
Forward inside mohawk — and back bracket.

---

97. Twice bracket back — and forward (43).
Inside twice bracket back — and forward inside.

Section (2) Centre passed in middle of call.

(A) CENTRE FIGURES.

3's.

98. Twice back — and forward centre-three entire (44)
Twice back — and forward — and forward inside centre-three entire.
Twice back centre-three entire.
Twice back — and back inside centre-three entire.
  Twice back — and forward off centre-three entire (45).
  Twice back — and forward — and forward inside off centre-three entire.
  Twice back off centre-three entire.
  Twice back — and back inside off centre-three entire.

Multiple turns.

99. Twice back — and forward turn, centre-turn, turn — and forward inside.

Twice back — and forward — and forward inside turn, centre-turn, turn — and forward.

Twice back turn, centre-turn, turn — and forward.

Twice back — and back inside turn, centre-turn, turn — and forward inside.

Twice back — and forward turn, off centre-turn, turn — and forward inside (46).

Etc., etc.

Changes.

100. Twice back — and forward centre-change entire (47).

Twice back — and forward — and forward inside centre-change entire (48).

Twice back centre-change entire (49).

Twice back — and back inside centre-change entire (50).

Twice back — and forward off centre-change entire.

Etc., etc.

---

101. Twice back — and forward two turns, centre-change, two turns — and forward (51).

Twice back — and forward — and forward inside two turns, centre-change, two turns — and forward inside.

Twice back two turns, centre-change, two turns — and forward inside (52).

Twice back — and back inside two turns, centre-change, two turns — and forward.

Twice back — and forward two turns, off centre-change, two turns — and forward.

Etc., etc.

102. Twice back — and forward three turns, centre-change, three turns — and forward (53).
Twice back — and forward — and forward inside three turns, centre-change, three turns — and forward inside.
Twice back three turns, centre-change, three turns — and forward inside.
Twice back — and back inside three turns, centre-change, three turns — and forward.
Twice back — and forward three turns, off centre-change, three turns — and forward.
Etc., etc.

---

103. Twice back — and forward mohawk, back centre-change entire.
Twice back — and forward — and forward inside mohawk, back inside centre-change entire.
Twice back — and forward mohawk, back off centre-change entire.
Etc., etc.

Q's.

104. Twice back — and forward centre-change-Q entire (54).
Twice back — and forward — and forward inside centre-change-Q entire (55).
Twice back centre-change-Q entire (56).
Twice back — and back inside centre-change-Q entire (57).
Twice back — and forward off centre-change-Q entire.
Etc., etc.

---

105. Twice back — and forward centre-turn-Q entire.
Twice back — and forward — and forward inside centre-turn-Q entire.
Twice back centre-turn-Q entire.

Twice back — and back inside centre-turn-Q entire.

Twice back — and forward off centre-turn-Q entire (58).

Etc., etc.

---

106. Twice back — and forward two turns, centre-change-Q entire (59.)

Twice back — and forward — and forward inside two turns, centre-change-Q entire.

Twice back two turns, centre-change-Q entire (60).

Twice back — and back inside two turns, centre change-Q entire.

Twice back — and forward two turns, off centre-change-Q entire.

Etc., etc.

---

107. Twice back — and forward three turns, centre-change-Q entire (61).

Twice back — and forward — and forward inside three turns, centre-change-Q entire.

Twice back three turns, centre-change-Q entire.

Twice back — and back inside three turns, centre-change-Q entire.

Twice back — and forward three turns off centre-change-Q entire.

Etc., etc.

---

108. Twice back — and forward Q, centre-change-Q — and forward inside (62).

Twice back — and forward — and forward inside Q, centre-change-Q — and forward.

Twice back Q, centre-change-Q — and forward.

Twice back — and back inside Q, centre-change-Q — and forward inside.

Twice back — and forward Q, off centre-change-Q — and forward inside.

Etc., etc.

109. Twice back — and forward mohawk, back centre-change-Q — and forward inside.

Twice back — and forward — and forward inside mohawk, back inside centre-change-Q — and forward.

Twice back — and forward mohawk, back off centre-change-Q -- and forward inside.

Etc., etc.

Reverse Q's.

110. Twice back — and forward centre-change-reverse-Q — and forward (63).

Twice back — and forward — and forward inside centre-change-reverse-Q — and forward inside.

Twice back centre-change-reverse-Q — and forward inside.

Twice back — and back inside centre-change-reverse-Q — and forward.

Twice back — and forward off centre-change-reverse-Q — and forward.

Etc., etc.

111. Twice back — and forward off centre-turn-reverse-Q — and forward (64).

Twice back — and forward three — and forward inside off centre-turn-reverse-Q — and forward inside (65).

Twice back off centre-turn-reverse-Q — and forward inside (66).

Twice back — and back inside off centre-turn-reverse-Q — and forward (67).

Twice back — and forward centre-turn-reverse-Q — and forward.

Etc., etc.

112. Twice back — and forward reverse Q, centre-change-reverse-Q — and forward inside.

Twice back — and forward — and forward inside reverse Q, centre-change-reverse-Q — and forward.

Twice back reverse Q, centre-change-reverse-Q — and forward.

Twice back — and back inside reverse Q, centre-change-reverse-Q — and forward inside.

Twice back — and forward reverse Q, off centre-change-reverse-Q — and forward inside.

Etc., etc.

---

113. Twice back — and forward centre-change-reverse-Q, back three entire (68).

Twice back — and forward — and forward inside centre-change-reverse-Q, back inside three entire.

Twice back centre-change-reverse-Q, forward three entire.

Twice back — and back inside centre-change-reverse-Q, forward inside three entire.

Twice back — and forward off centre-change-reverse-Q, back three entire.

Etc., etc.

---

114. Twice back — and forward centre-change-reverse-Q, back rocker entire (69).

Twice back — and forward — and forward inside centre-change-reverse-Q, back inside rocker entire.

Twice back centre-change-reverse-Q, forward rocker entire.

Twice back — and back inside centre-change-reverse-Q, forward inside rocker entire.

Twice back — and forward off centre-change-reverse-Q, back rocker entire.

Etc., etc.

Mohawks.

115. Twice back—and forward centre-mohawk entire (70).

Twice back—and forward—and forward inside centre-mohawk entire.

Twice back—and forward off centre-mohawk entire (71).

Twice back—and forward—and forward inside off centre-mohawk entire.

116. Twice back—and forward centre-mohawk—and back two turns—and forward (72).

117. Twice back—and forward—and forward inside off centre-mohawk, back inside two turns—and forward inside.

118. Twice back—and forward off centre-mohawk, back rocker entire (73).

Twice back—and forward—and forward inside off centre-mohawk, back inside rocker entire.

119. Twice back—and forward off centre-mohawk—and back inside bracket.

Choctaws.

120. Twice back—and forward centre-choctaw entire.

Twice back—and forward—and forward inside centre-choctaw entire.

Twice back—and forward off centre-choctaw entire.

Twice back—and forward—and forward inside off centre-choctaw entire.

121. Twice back—and forward—and forward inside off centre-choctaw, back three—and forward three.

122. Twice back — and forward centre-choctaw, back inside two turns entire.

Rockers

123. Twice back — and forward centre-rocker entire (74).

Twice back — and forward — and forward inside centre-rocker entire (75).

Twice back centre-rocker entire (76).

Twice back — and back inside centre-rocker entire (77).

Twice back — and forward off centre-rocker entire.

Etc., etc.

---

124. Twice back — and forward three, back inside centre-rocker entire.

Twice back — and forward — and forward inside three, back centre-rocker entire (78).

Twice back three, forward inside centre-rocker entire.

Twice back — and back inside three, forward centre-rocker entire.

Twice back — and forward three, back inside off centre-rocker entire.

Etc., etc.

---

125. Twice back — and forward mohawk, back centre-rocker — and forward inside.

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126. Twice back — and forward — and forward inside mohawk, back inside off centre-rocker — and forward.

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127. Twice back centre-rocker, forward mohawk entire (79).

Twice back—and back inside centre-rocker, forward inside mohawk entire.

128. Twice back centre-rocker, forward bracket entire (80).

Twice back — and back inside centre-rocker, forward inside bracket entire.

Rocker-Q's.

129. Twice back — and forward centre-change-rocker-Q — and forward inside (81).

Twice back — and forward — and forward inside centre-change-rocker-Q — and forward.

Twice back centre-change-rocker-Q — and forward.

Twice back — and back inside centre-change-rocker-Q — and forward inside.

Twice back — and forward off centre-change-rocker-Q — and forward inside.

Etc., etc.

130. Twice back — and forward centre-turn-rocker-Q — and forward inside.

Etc., etc.

Twice back — and forward off centre-turn-rocker-Q — and forward inside.

Etc., etc.

Reverse rocker-Q's.

131. Twice back — and forward centre-change-reverse-rocker-Q — and forward inside.

Etc., etc.

Twice back — and forward off centre-change-reverse-rocker-Q — and forward inside.

Etc., etc.

132. Twice back — and forward centre-turn-reverse-rocker-Q — and forward inside.

Etc., etc.

Twice back — and forward off centre-turn-reverse-rocker-Q — and forward inside.

Etc., etc.

Counters.

133. Twice back — and forward centre-counter entire (82).

Twice back — and forward — and forward inside centre-counter entire (83).

Twice back centre-counter entire (84).

Twice back — and back inside centre-counter entire (85).

Twice back — and forward off centre-counter entire. Etc., etc.

---

134. Twice back — and forward three, back inside centre-counter entire (86).

Twice back — and forward — and forward inside three, back centre-counter entire.

Twice back three, forward inside centre-counter entire.

Twice back — and back inside three, forward centre-counter entire.

Twice back — and forward three, back inside off centre-counter entire.

Etc., etc.

---

135. Twice back — and forward mohawk, back centre-counter — and forward inside.

---

136. Twice back — and forward — and forward inside mohawk, back inside off centre-counter entire.

---

137. Twice back — and forward centre-counter, back rocker entire (87).

Twice back — and forward — and forward inside centre-counter, back inside rocker entire.

Twice back centre-counter, forward rocker entire.

Twice back — and back inside centre-counter, forward inside rocker entire.

Twice back — and forward off centre-counter, back rocker entire.

Etc., etc.

Counter-Q's.

138. Twice back — and forward centre-change-counter-Q — and forward inside.

Etc., etc.

Twice back — and forward off centre-change-counter-Q — and forward inside.

Etc., etc.

---

139. Twice back — and forward centre-turn-counter-Q — and forward inside.

Etc., etc.

Twice back — and forward off centre-turn-counter-Q — and forward inside (88).

Etc., etc.

Reverse counter-Q's.

140. Twice back — and forward centre-change-reverse-counter-Q — and forward inside.

Etc., etc.

Twice back — and forward off centre-change-reverse-counter-Q — and forward inside.

Etc., etc.

---

141. Twice back — and forward centre-turn-reverse-counter-Q — and forward inside.

Etc., etc.

Twice back — and forward off centre-turn-reverse-counter-Q — and forward inside.

Etc., etc.

Brackets.

142. Twice back — and forward centre-bracket entire (89).

Twice back — and forward — and forward inside centre-bracket entire (90).

Twice back centre-bracket entire (91).

Twice back — and back inside centre-bracket entire (92).

Twice back — and forward off centre-bracket entire. Etc., etc.

143. Twice back — and forward three, back inside centre-bracket entire (93).

Twice back — and forward — and forward inside three, back centre-bracket entire.

Twice back three, forward inside centre-bracket entire.

Twice back — and back inside three, forward centre-bracket entire.

Twice back — and forward three, back inside off centre-bracket entire.

Etc., etc.

---

144. Twice back — and forward three, back inside centre-bracket, forward mohawk entire (94).

Twice back — and forward — and forward inside three, back centre-bracket, forward inside mohawk entire.

---

145. Twice back — and forward mohawk, back centre-bracket entire.

Twice back — and forward — and forward inside mohawk, back inside centre-bracket entire.

Bracket-Q's.

146. Twice back — and forward centre-change-bracket-Q — and forward.

Etc., etc.

Twice back — and forward off centre-change-bracket-Q — and forward.

Etc., etc.

---

147. Twice back — and forward centre-turn-bracket-Q — and forward.

Etc., etc.

Twice back — and forward off centre-turn-bracket-Q — and forward.

Etc., etc.

Reverse bracket-Q's.

148. Twice back — and forward centre-change-reverse-bracket-Q — and forward (95).

Etc., etc.

Twice back — and forward off centre-change-reverse-bracket-Q — and forward.

Etc., etc.

---

149. Twice back — and forward centre-turn-reverse-bracket-Q — and forward.

Etc., etc.

Twice back — and forward off centre-turn-reverse-bracket-Q — and forward.

Etc., etc.

(B) MEET FIGURES.

150. Twice back — and forward meet — and forward entire (96).

Twice back — and forward — and forward inside meet — and forward inside entire.

Twice back meet — and back entire.

Twice back — and back inside meet — and back inside entire.

Twice back — and forward off meet — and forward entire.

Etc., etc.

---

151. Twice back meet — and back entire meet — and back entire (97).

3's.

152. Twice back meet — and forward three entire (98).

Twice back off meet — and forward three entire (99).

---

153. Twice back meet — and forward inside three entire (100).

Twice back off meet — and forward inside three entire.

154. Twice back meet — and back — and forward three (101).
Twice back off meet — and back — and forward three.

155. Twice back meet — and back — and back inside — and forward inside three.

156. Twice back meet — and twice back — and forward (102).
Twice back meet — and inside twice back — and forward inside.

157. Twice back meet — and twice forward (103).
Twice back — and back inside meet — and inside twice forward.

Multiple turns.

158. Twice back meet — and forward two turns entire.
Twice back off meet — and forward two turns entire (104).

159. Twice back meet — and forward three, four, or five turns entire, etc
Twice back off meet — and forward three, four, or five turns entire, etc.

160. Twice back meet — and back two turns — and forward (105).

161. Twice back meet — and back — and back two turns — and forward (106).

162. Twice back — and forward three turns — and back off meet — and forward two turns entire (107).

163. Twice back — and forward three turns — and back meet — and back — and forward (108).

164. Twice back — and forward three turns — and back meet — and back two turns — and forward two turns (109).

---

165. Twice back — and forward — and forward inside three turns meet — and back — and back inside two turns — and forward inside two turns.

Q's.

166. Twice back — and forward Q off meet — and forward entire.

Twice back — and forward — and forward inside Q off meet — and forward inside entire.

Reverse Q's.

167. Twice back — and forward reverse Q meet — and back — and forward three (110).

Mohawks.

168. Forward mohawk entire meet — and back — and forward mohawk (111).

---

169. Twice back meet — and forward inside mohawk — and back — and forward.

Brackets.

170. Twice back — and back inside off meet — and back two brackets entire (112).

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171. Twice back meet — and inside twice bracket forward.

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172. Twice back — and forward centre-bracket — and forward inside bracket meet — and back — and forward (113).

(C) PASS FIGURES.

173. Twice back — and forward pass entire (114).
Twice back — and forward — and forward inside pass entire.
Twice back pass entire.
Twice back — and back inside pass entire.
Twice back — and forward off pass entire (115).
Twice back — and forward — and forward inside off pass entire.
Twice back off pass entire (116).
Twice back — and back inside off pass entire.

3's.

174. Twice back — and forward three, pass entire.
Twice back — and forward — and forward inside three, pass entire.
Twice back three, pass entire.
Twice back — and back inside three, pass entire.
Twice back — and forward three, off pass entire.
Etc., etc.

---

175. Twice back — and forward pass, three entire (117).
Twice back — and forward — and forward inside pass, three entire.
Twice back pass, three entire.
Twice back — and back inside pass, three entire.
Twice back — and forward off pass, three entire.
Etc., etc.

Multiple turns.

176. Twice back — and forward two turns, off pass entire (118).
Twice back — and forward — and forward inside two turns, off pass entire.
Twice back two turns, off pass entire (119).
Twice back — and back inside two turns, off pass entire.
Twice back — and forward two turns, pass entire.
Etc., etc.

177. Twice back — and forward turn, pass, turn — and forward inside.
Twice back — and forward — and forward inside turn, pass, turn — and forward.
Twice back turn, pass, turn — and forward.
Twice back — and back inside turn, pass, turn — and forward inside.
Twice back — and forward turn, off pass, turn — and forward inside (120).
Etc., etc.

Q's.

178. Twice back — and forward Q, off pass entire.
Twice back — and forward — and forward inside Q, off pass entire.
Twice back Q, off pass entire.
Twice back — and back inside Q, off pass entire.

Various.

179. Twice back off pass — and back two turns — and forward (121).
Twice back — and back inside off pass — and back inside two turns — and forward inside.

180. Once back — and forward — and forward inside off centre-three entire, off pass — and forward.

181. Twice back off pass entire meet — and back — and back two turns — and forward (122).

182. Twice back — and forward three, back inside off centre-change entire, off pass — and forward three (123).
Twice back — and forward — and forward inside three, back off centre-change entire, off pass — and forward inside three (124).

GROUP II.

"ABOUT" CIRCLING FIGURES.

183. Twice back about — and twice forward.

184. Once back about — and forward inside mohawk.

185. Once back — and forward about — and once back — and forward.

Inside once back — and forward inside about — and inside once back — and forward inside.

3's.

186. Once back — and forward three about — and once back — and forward three (125).

Inside once back — and forward inside three about — and inside once back — and forward inside three.

187. Once back — and forward three about — and once back — and forward Q.

Multiple turns.

188. Once back — and forward two turns about — and once back — and forward reverse Q.

Mohawks.

189. Once back — and forward mohawk about — and inside once bracket back.

And many other similar figures.

GROUP III.

"OUT AND IN" FIGURES.

Changes.

190. Forward change out — and forward in (126).
Forward inside change out — and forward in (127).

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191. Forward change out — and forward change in.
Forward inside change out — and forward inside change in.

Q's.

192. Forward Q out — and forward in (128).
Forward inside Q out — and forward in (129).

193. Forward Q out — and forward three in.
Forward inside Q out — and forward inside three in.

194. Forward Q out — and back three in.
Forward inside Q out — and back inside three in

195. Forward Q out — and forward change in.
Forward inside Q out — and forward inside change in.

196. Forward Q out — and forward Q in (130).
Forward inside Q out — and forward inside Q in.

197. Forward Q out — and back Q in (131).
Forward inside Q out — and back inside Q in.

198. Forward Q, back change out — and forward Q, back change in.
Forward inside Q, back inside change out — and forward inside Q, back inside change in.

199. Forward two Q's out — and forward two Q's in (132).
Forward inside two Q's out — and forward inside two Q's in.

Reverse Q's.

200. Forward reverse Q out — and forward in (133).
Forward inside reverse Q out — and forward in (134).

201. Forward — and forward reverse Q out in (135).
Forward inside — and forward inside reverse Q out in.

202. Forward change out — and forward inside reverse Q in.
Forward inside change out — and forward reverse Q in.

203. Forward Q out — and forward reverse Q in.
Forward inside Q out — and forward inside reverse Q in.

204. Forward reverse Q out, back three — and forward in (136).
Forward inside reverse Q out, back inside three — and forward in.

205. Forward reverse Q out — and forward reverse Q in (137).
Forward inside reverse Q out — and forward inside reverse Q in.

206. Forward reverse Q out — and back reverse Q in (138).
Forward inside reverse Q out — and back inside reverse Q in.

---

207. Forward two reverse Q's out — and forward two reverse Q's in (139).
Forward inside two reverse Q's out — and forward inside two reverse Q's in.

Mohawks.

208. Forward mohawk, back Q out — and forward Q in.

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209. Forward inside mohawk, back inside Q out — and forward inside mohawk in.

Rocker-Q's.

210. Forward inside rocker Q out — and forward in.

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211. Forward reverse rocker-Q out — and forward inside reverse rocker-Q in.

Counter-Q's.

212. Forward counter-Q out — and forward in.

Bracket-Q's

213. Forward reverse bracket-Q out — and forward

3's.

214. Forward — and forward three out — and forward in (140).
Forward inside — and forward inside three out — and forward inside in.

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215. Forward three — and forward three out — and forward three in (141).
Forward inside three — and forward inside three out — and forward inside three in.

Multiple turns.

216. Forward — and forward two turns out — and forward in (142).
Forward inside — and forward inside two turns out — and forward inside in.

217. Forward — and forward three turns out — and forward in (143).
Forward inside — and forward inside three turns out — and forward inside in.

218. Forward two turns — and forward two turns out — and forward two turns in.
Forward inside two turns — and forward inside two turns out — and forward inside two turns in.

Changes.

219. Forward — and forward change out — and forward in (144).
Forward inside — and forward inside change out — and forward inside in.

220. Forward — and forward three out — and back change in.
Forward inside — and forward inside three out — and back inside change in.

221. Forward change — and forward three out — and forward in.
Forward inside change — and forward inside three out — and forward in.

222. Forward change — and forward inside three out — and forward in.
Forward inside change — and forward three out — and forward inside in.

223. Forward change — and forward inside three out — and back change in.

Forward inside change — and forward three out — and back inside change in.

Q's.

224. Forward — and forward Q out — and forward in (145).

Forward inside — and forward inside Q out — and forward inside in.

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225. Forward three — and forward inside Q out — and forward inside change in (146).

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226. Forward inside three — and back Q out — and forward change in (147).

---

227. Forward Q — and back three out — and forward inside Q in.

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228. Forward three — and back Q out — and forward three in.

Forward inside three — and back inside Q out — and forward inside three in.

---

229. Forward Q, back change out — and forward — and forward in.

Forward inside Q, back inside change out — and forward inside — and forward inside in.

Reverse Q's.

230. Forward — and forward reverse Q out — and forward in (148).

Forward inside — and forward inside reverse Q out — and forward inside in.

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231. Forward inside three — and forward inside reverse Q out — and forward reverse Q in.

232. Forward — and forward mohawk out — and forward in.

Forward inside — and forward inside mohawk out — and forward inside in.

Choctaws.

233. Forward — and forward inside choctaw, back Q out — and forward choctaw, back inside Q in.

Rockers.

234. Forward — and forward rocker out — and forward rocker in.

Multiple turns.

235. Once back — and back two turns out — and forward in (149).

Changes.

236. Once back change out — and forward in (150).

237. Once back — and back inside change out — and forward in (151).

Q's.

238. Once back Q out — and forward in (152).

239. Once back — and back inside Q out — and forward in (153).

Reverse Q's.

240. Once back reverse Q out — and forward in (154).

241. Once back — and back inside reverse Q out — and forward in (155).

3's.

242. Forward — and forward three out — and forward — and forward three in.

Multiple turns.

243. Forward — and forward two turns out — and forward — and forward two turns in.

Changes.

244. Forward — and forward change out — and forward — and forward change in.

Q's.

245. Forward — and forward Q out — and forward — and forward Q in.

246. Forward Q — and forward inside Q out — and forward Q — and forward inside Q in.

247. Forward three — and forward inside Q out — and forward inside three — and forward inside Q in.

3's.

248. Forward three out, change, back three in (156).
Forward inside three out, change, back inside three in.

Multiple turns.

249. Forward two turns out, change, forward inside two turns in (157).
Forward inside two turns out, change, forward two turns in.

Q's.

250. Forward two Q's out in (158).
Forward inside two Q's out in.

251. Forward two Q's out, forward two Q's in (159).
Forward inside two Q's out, forward inside two Q's in.

252. Forward two Q's out in, centre-change, forward inside two Q's out in (160).

Reverse Q's.

253. Forward two reverse Q's out in (161).
Forward inside two reverse Q's out in.

---

254. Forward two reverse Q's out, forward two reverse Q's in.
Forward inside two reverse Q's out, forward inside two reverse Q's in.

---

255. Forward two reverse Q's out in, centre-change, forward inside two reverse Q's out in (162).

Rockers.

256. Forward Rocker out, back rocker in (163).
Forward inside rocker out, back inside rocker in.

Bracket-Q's.

257. Forward two bracket Q's out in.
Forward inside two bracket Q's out in.

◆

THE

THREE GROUPS INTERMINGLED.

GROUPS I. AND III.

258. Twice back — and back out — and forward in.

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259. Twice back — and back out — and back in.

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260. Once back — and forward — and forward three out — and forward in (164).

261. Twice back — and forward off pass — and forward two turns out — and forward in (165).

262. Twice back meet — and back change out — and forward in.

263. Twice back — and forward Q out — and forward Q in.

264. Twice back — and forward centre-change-Q, back change out — and forward in.

265. Once back — and forward Q out — and back off meet — and forward Q out — and forward in.

266. Twice back — and forward off pass — and forward Q out — and forward in.

267. Twice back — and forward three off pass — and forward inside Q out — and forward in.

268. Twice back — and forward centre-mohawk, back Q out — and forward in (166).

269. Twice back — and forward rocker out — and forward rocker in.

270. Twice back — and forward centre-rocker, back Q out — and forward in (167).

And many other similar figures.

GROUPS II. AND III.

271. Once back — and forward — and forward three out about — and inside once back — and forward inside three.

◆

272. Once back — and forward change out about — and once back — and forward change (168).

◆

273. Once back — and forward Q out about — and once back — and forward reverse Q.

◆

274. Once back — and forward rocker out about — and once back — and forward centre-rocker entire.

◆

275. Once back — and forward choctaw out about — and inside once bracket back.

And many other similar figures.

DIAGRAMS
OF THE COMBINED-FIGURES.

EXPLANATORY NOTE.

MOST of the diagrams used in the present are the same as those in the first edition, thirty-eight new ones only having been added. We have found it necessary to alter slightly a few only of the old diagrams, the accuracy of which has been fully tested, and their correctness proved by experience. They were drawn in the year 1882, and a great deal of painstaking labour was expended upon them in order to make them as useful as possible. Every figure was skated a great number of times on the ice of the Southport Glaciarium (or real ice skating-rink) not only by the authors, but by several other skaters of ability. Each figure was then most carefully measured upon the ice itself by Mr. Stanley F. Monier-Williams, and the drawings afterwards plotted out accurately to scale. The diagrams were not drawn from the marks left upon the ice by one skater only, but in every case a mean average result of all the skaters was taken for measurement. Immense pains were taken with the common series of movements termed *Twice back*, and the drawing may be taken to represent the average course of a good skater in this most important figure, as accurately as it is possible to obtain it.

It is necessary, however, to explain, once for all, that to draw what may be termed an *ideal* diagram, representing the *exact* course of a first-rate skater on the ice is an impossibility, and the reason is that the better the skater the more does he differ from others in his personal equation; that is, each individual expert executes the same figure with slight variations. Indeed, a powerful skater will often vary his own mode of skating identically the same figure. When skating together however, all skaters have, of course, to accommodate themselves in their methods one to the other.

It is not intended, therefore, that the learner should plot out these diagrams upon the ice, and force his feet to follow the precise curves shown on the paper. He is rather to regard each diagram as a useful general plan of the combined-figure which he is called upon to execute, and one calculated to give at a glance a general idea of the task before him. Regarded in this light, and not as absolutely ideal diagrams to be followed slavishly in every detail (such diagrams being impossible to obtain), we are bold enough to assert that if the beginner will follow them in his practice, he will become competent to take his place with credit in any set of combined-figures.

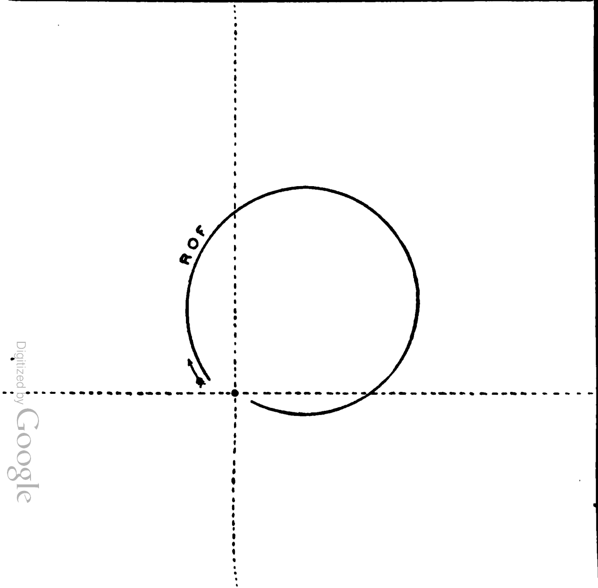
At the head of each diagram is given a summary of the figures constituting the call which it represents; and to make clear at a glance the number of times the feet are changed we have arranged these headings in such a way that a new line indicates a change of foot.

Each diagram represents the movement of a single skater who has started in every case from rest, and upon the right foot.

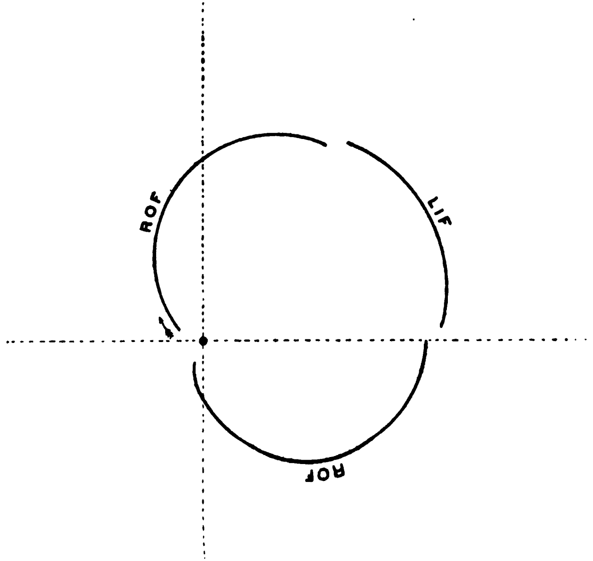
No. 2.

1.

FORWARD ENTIRE.



FORWARD
AND FORWARD INSIDE
AND FORWARD.



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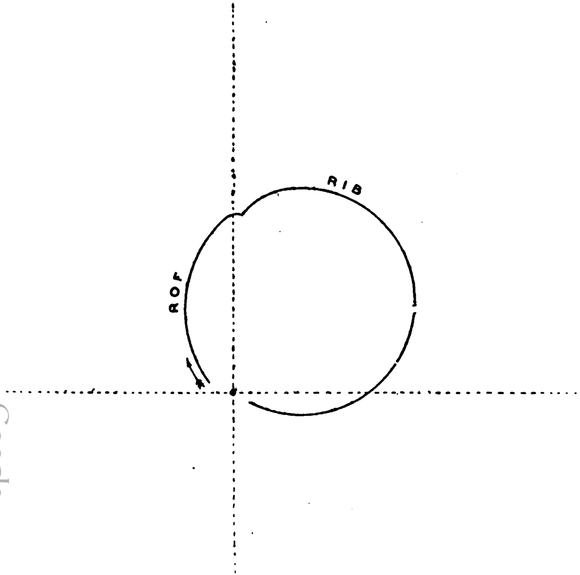
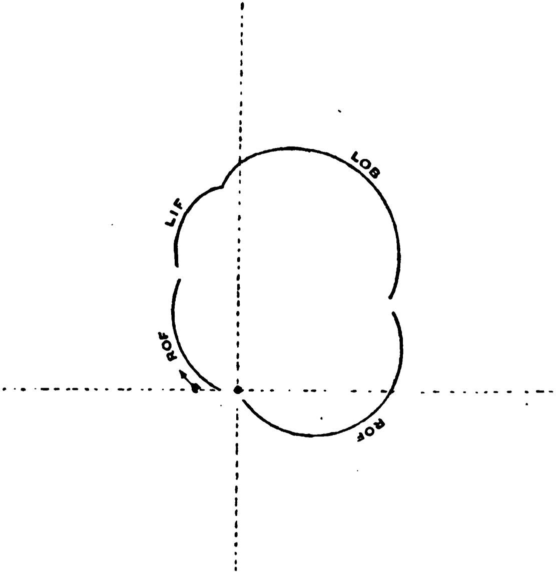


FORWARD
AND FORWARD INSIDE THREE
AND FORWARD.



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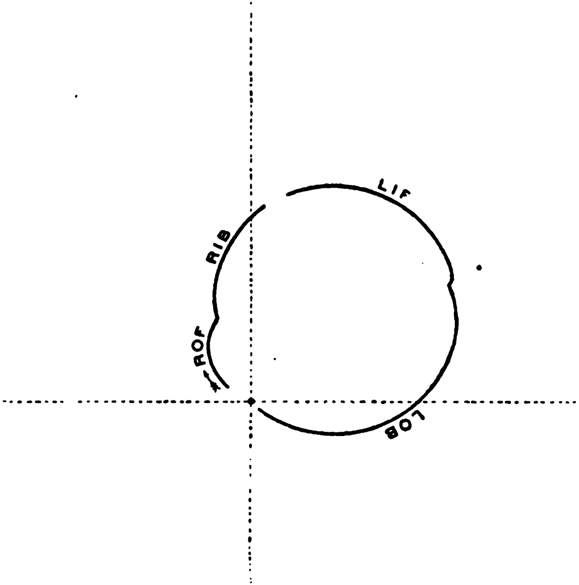
FORWARD THREE
AND FORWARD INSIDE THREE.



No. 6.

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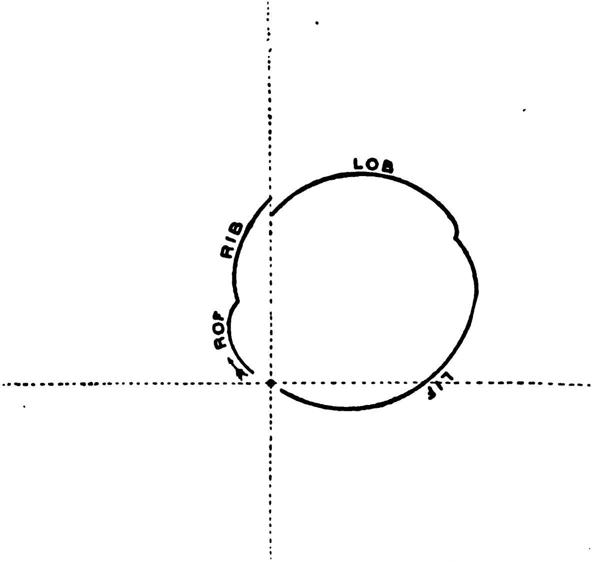
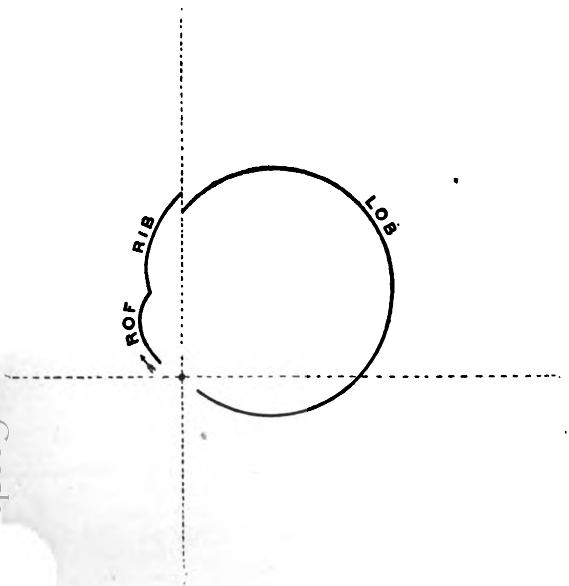
AND BACK THREE.



NO. 7.

ONCE BACK.



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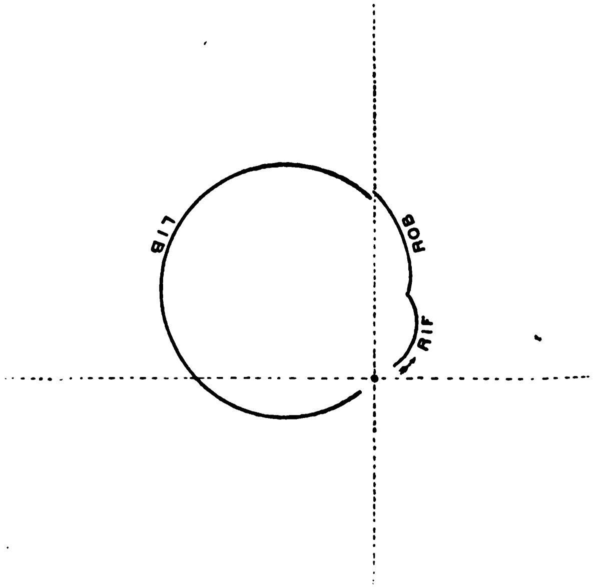
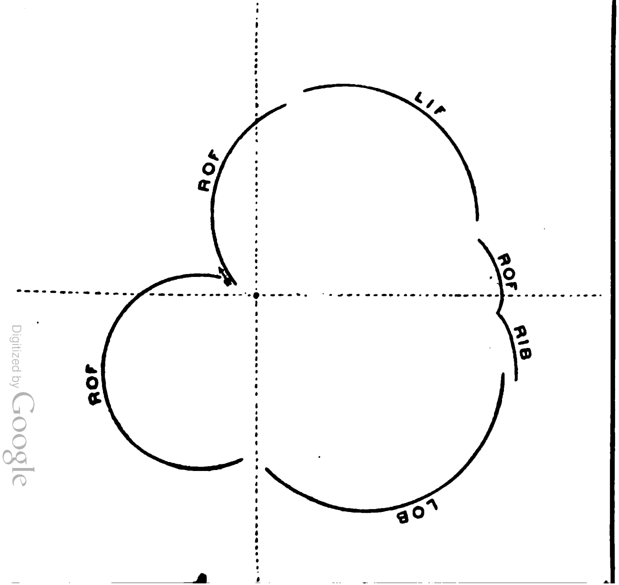


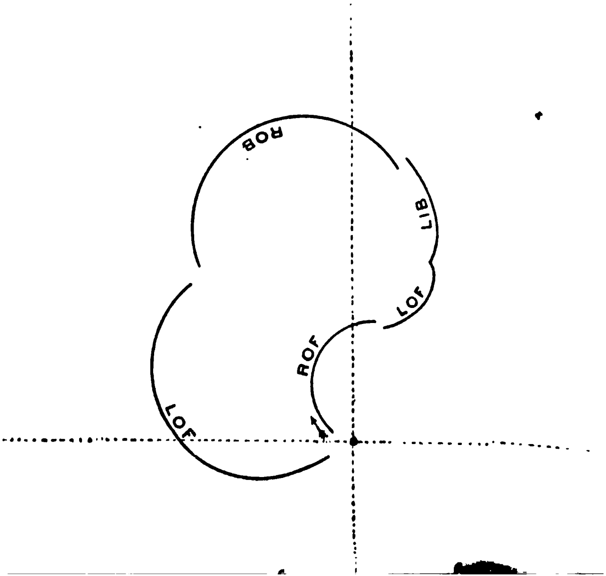
No. 9.

FORWARD
AND FORWARD INSIDE
AND ONCE BACK
AND FORWARD.



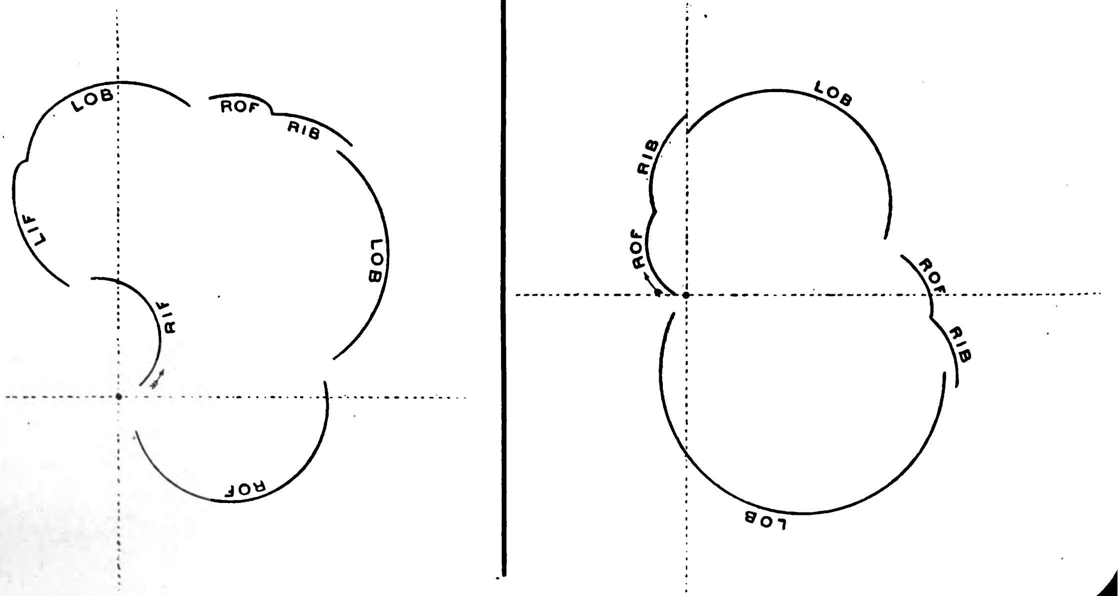
No. 10.

FORWARD
AND ONCE BACK
AND FORWARD.



No. 11.
FORWARD INSIDE
AND FORWARD INSIDE THREE
AND ONCE BACK
AND FORWARD.

TWICE BACK.



No. 13.

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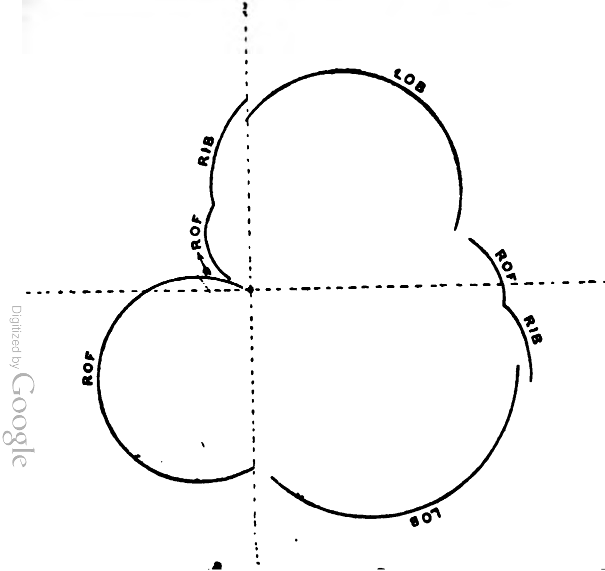
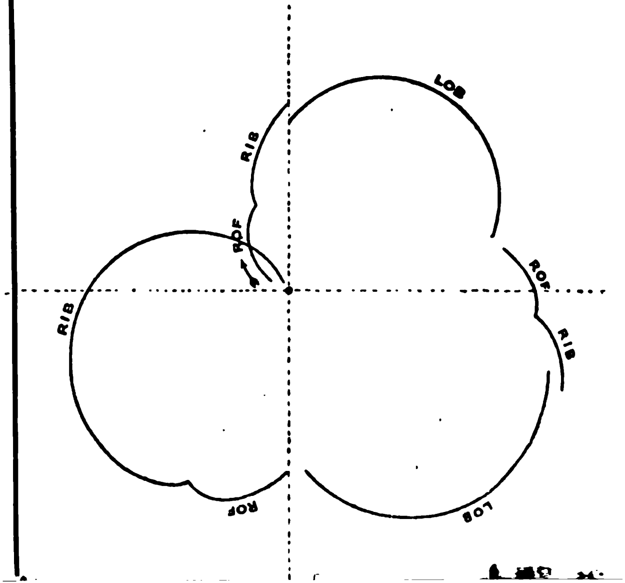
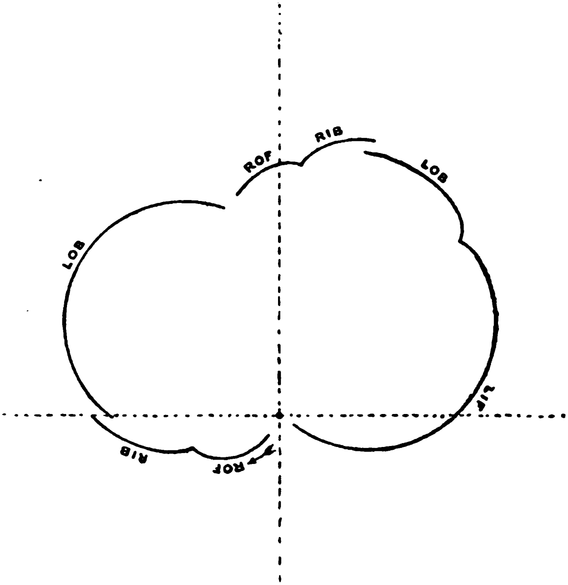
AND FORWARD.



No. 14.

TWICE BACK
AND FORWARD THREE.

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RIB
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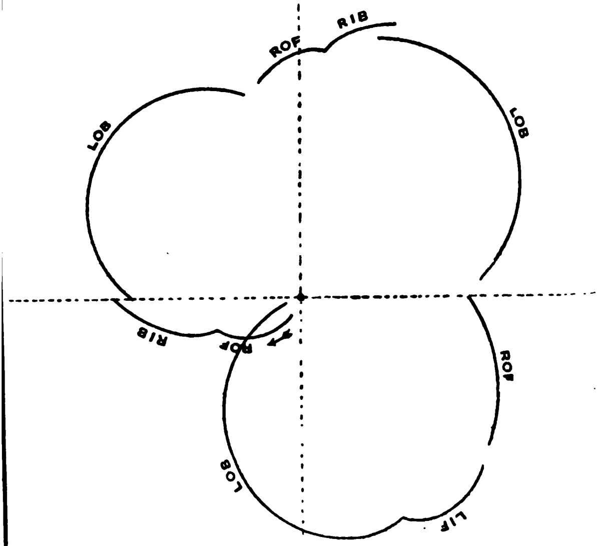
ROF


ROF
RIB
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LOB
RIB
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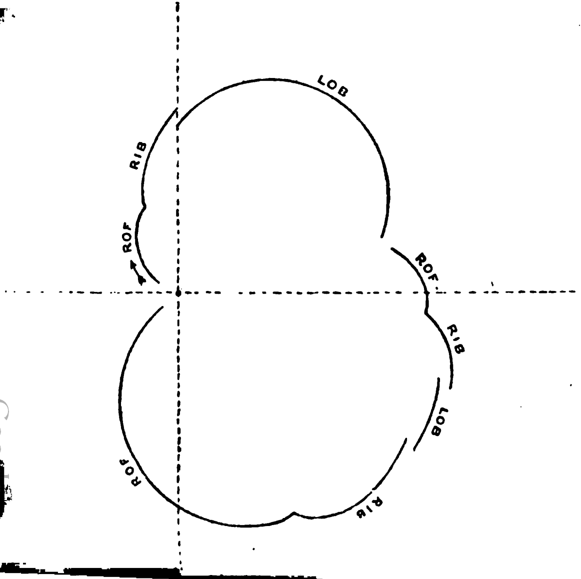
ROF
LOB
LIF

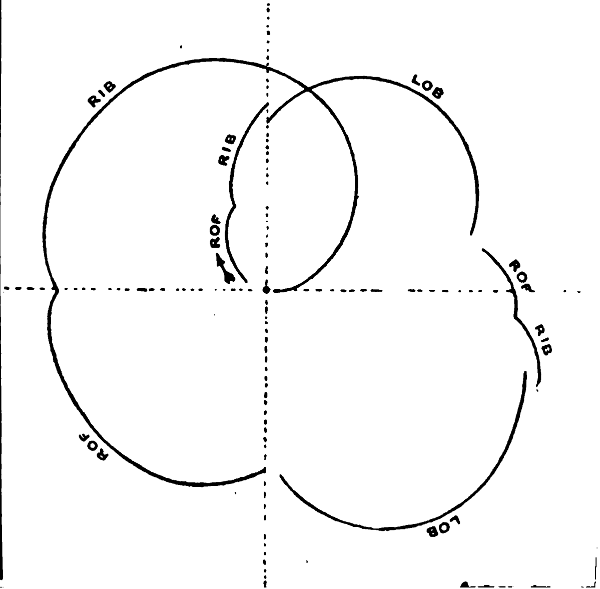
o. 17.

TWICE BACK
AND BACK INSIDE THREE.

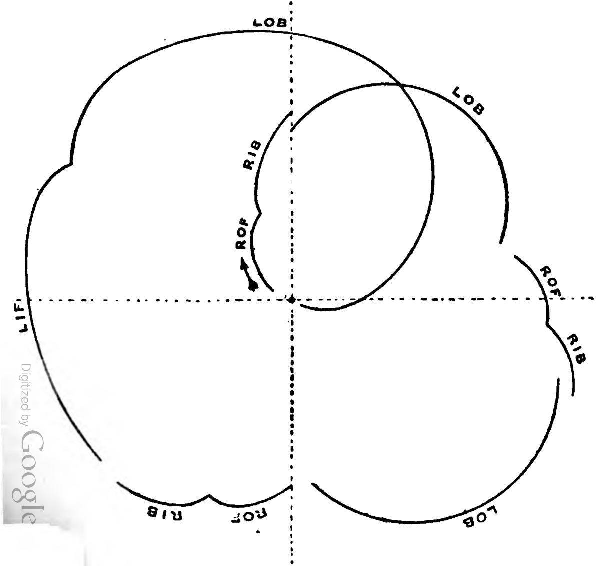


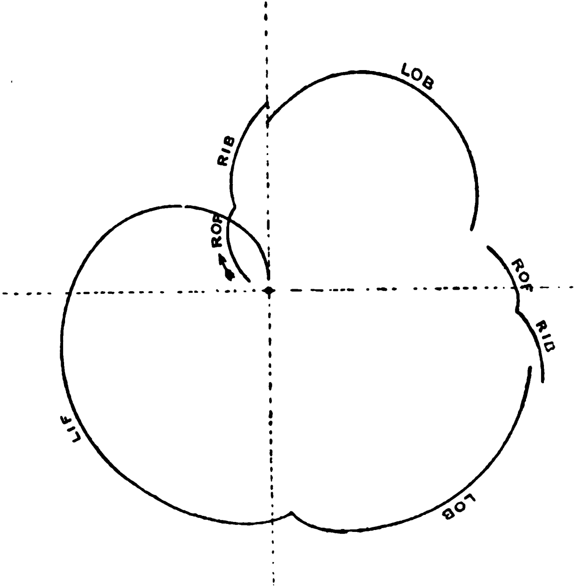
No. 18.

TWICE BACK
AND FORWARD LARGE THREE.



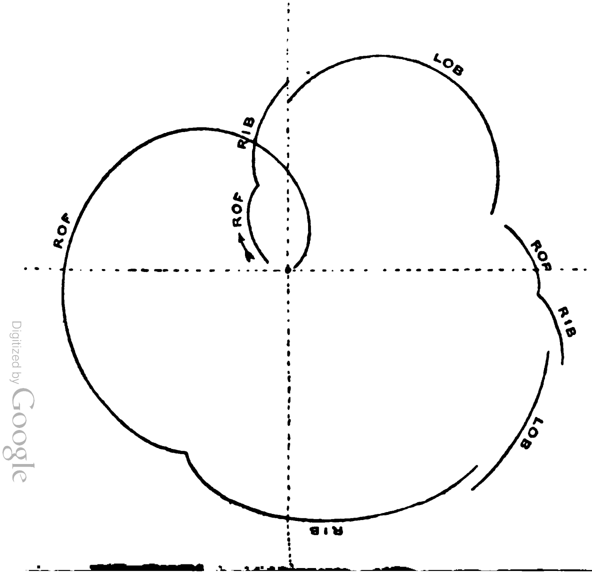
TWICE BAC
AND FORWARD THREE
AND FORWARD LARGE INSIDE THREE.





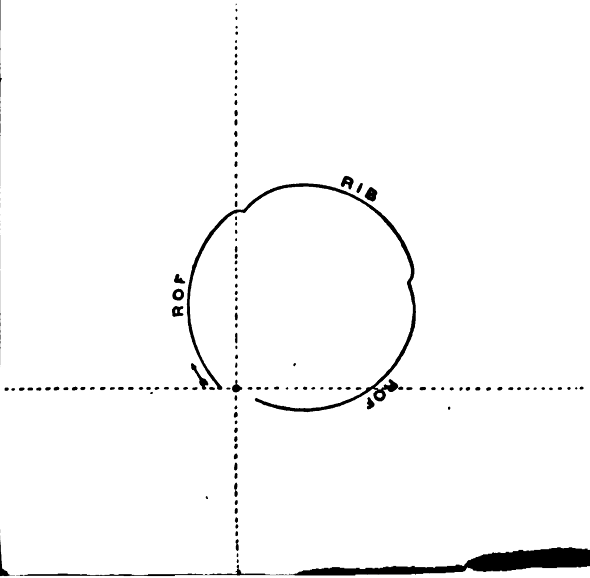
No. 21.

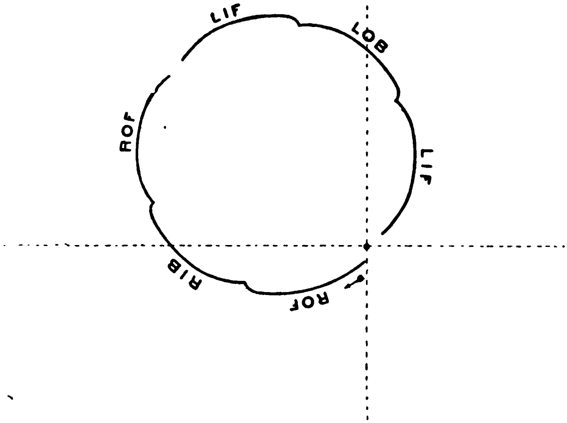
TWICE BACK
AND BACK LARGE INSIDE THREE.



No. 22.

FORWARD TWO TURNS ENTIRE.

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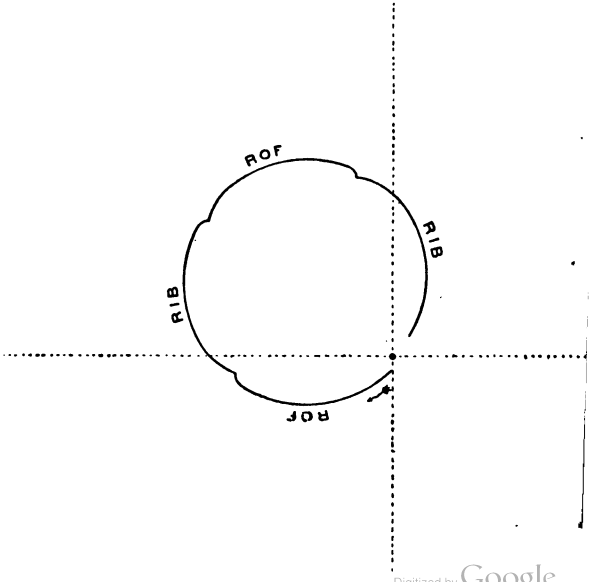
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RIB
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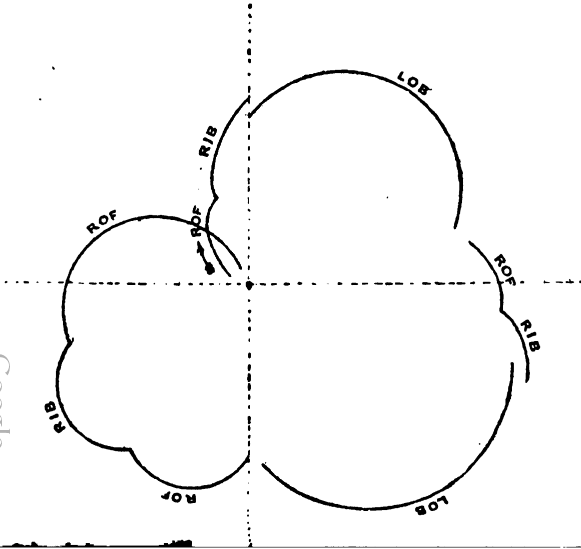
ROF

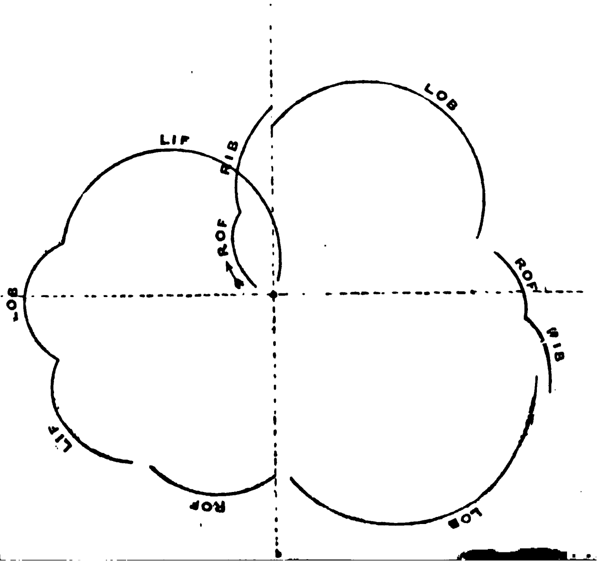
No. 25.

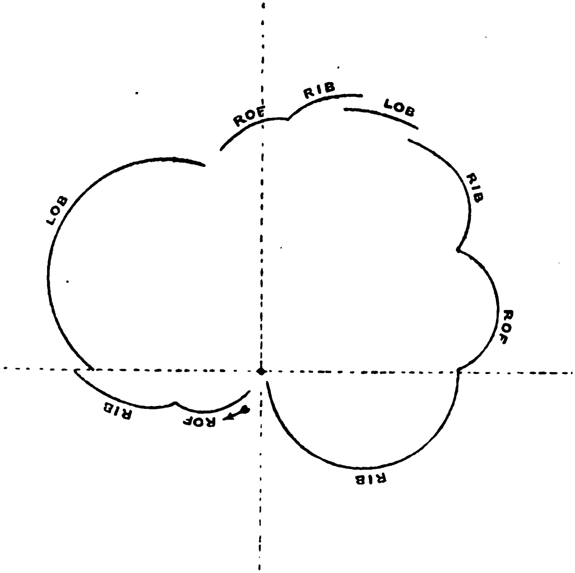
TWICE BACK
AND FORWARD TWO TURNS.



No. 26.

TWICE BACK
AND FORWARD
AND FORWARD INSIDE TWO TURNS.




ROF
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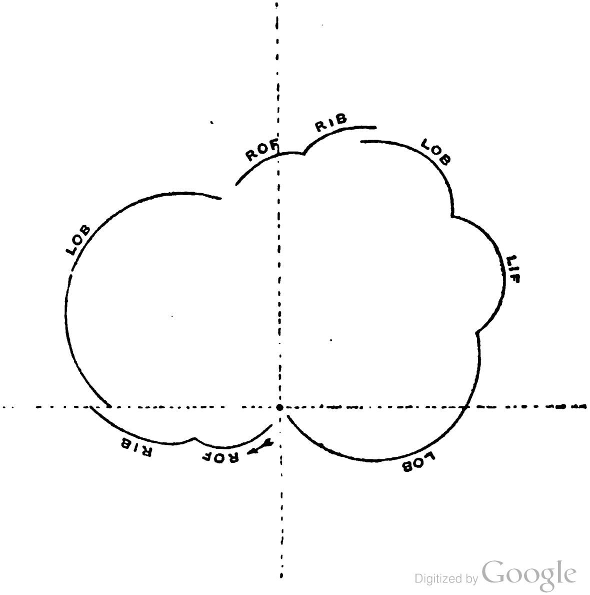
ROF
RIB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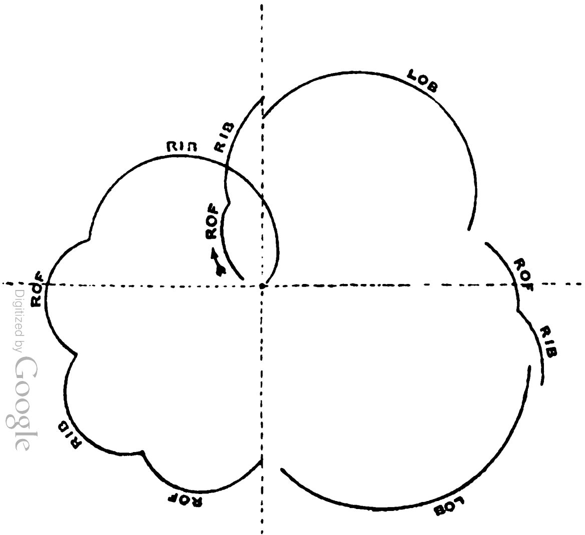
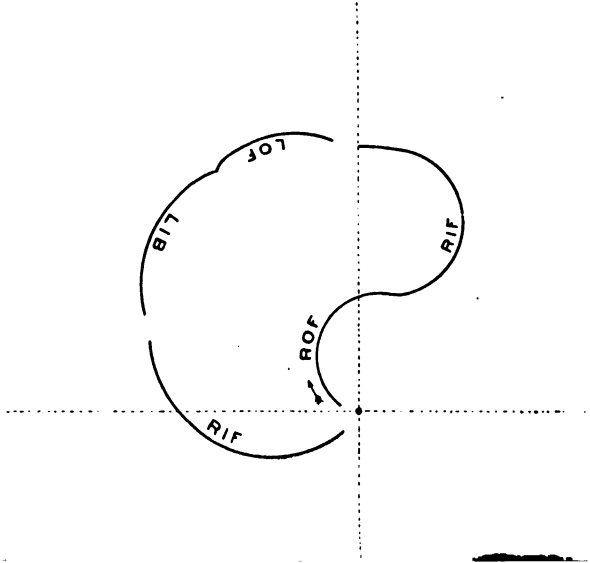
No. 29.

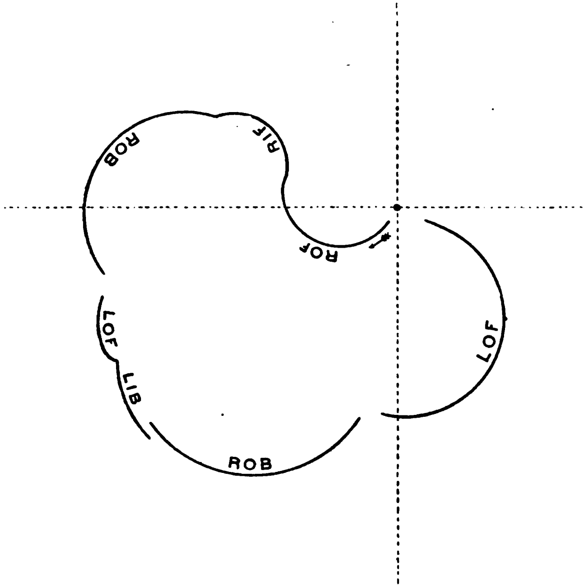
TWICE BACK
AND FORWARD THREE TURNS.



No. 30.

FORWARD CHANGE
AND FORWARD THREE
AND FORWARD INSIDE.

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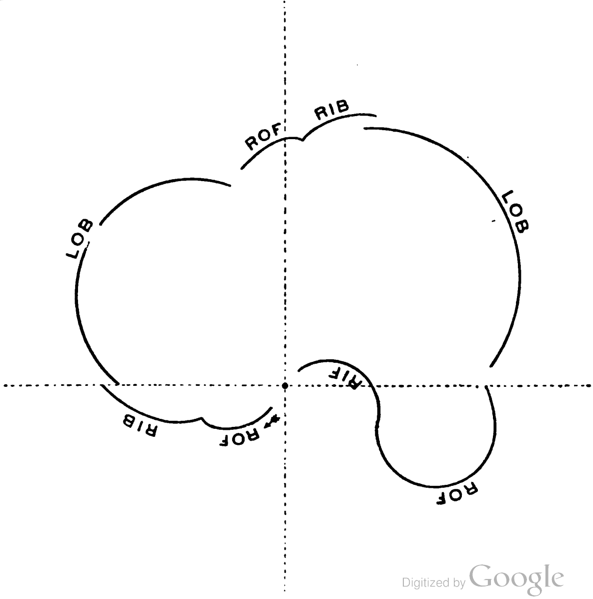
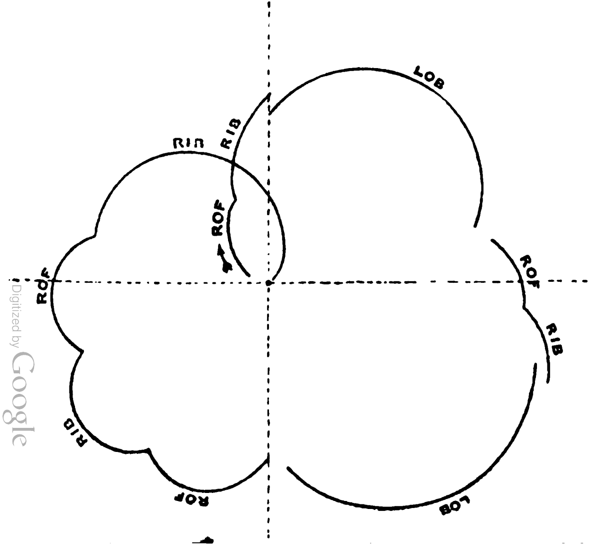
ROB


ROF
RIB
LOB
LOB
RIF
RIB
ROF
ROF

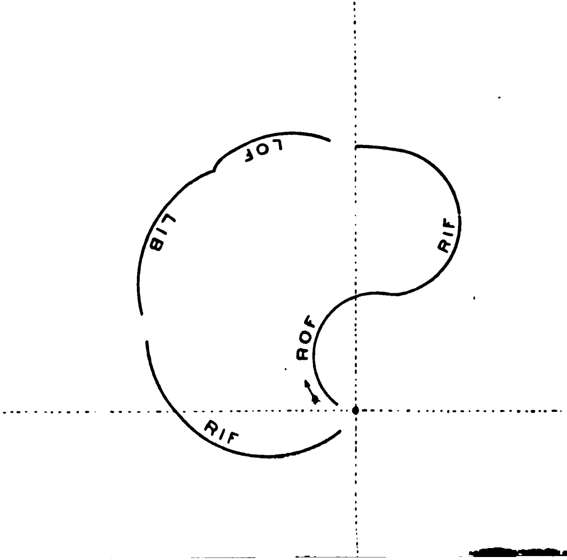
29.

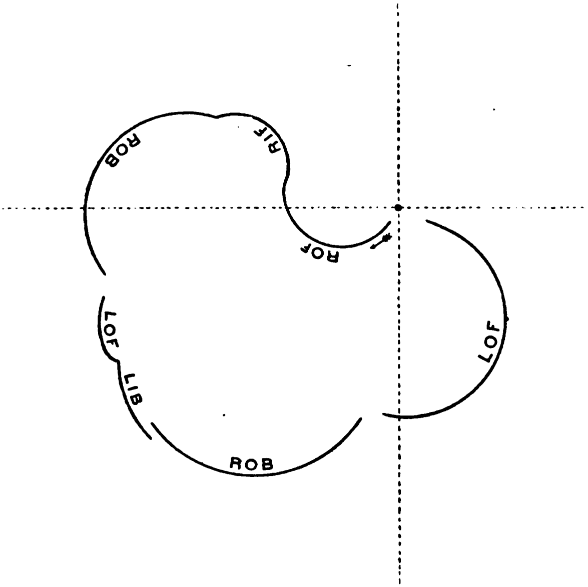
TWICE BACK
AND FORWARD THREE TURNS.

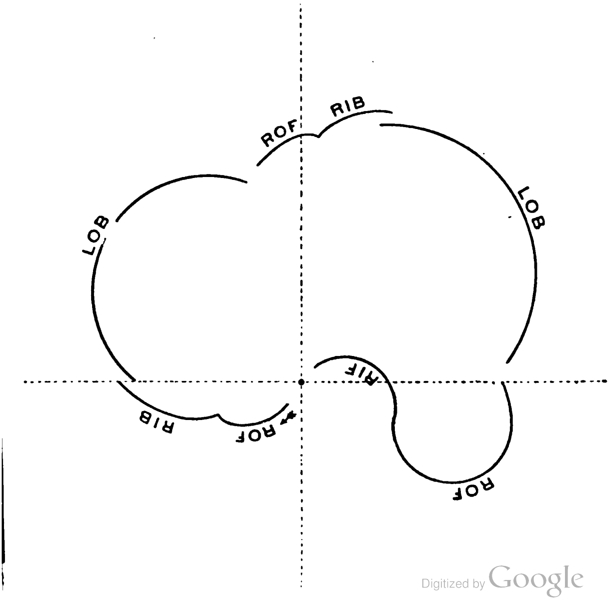


No. 30.

FORWARD CHANGE
AND FORWARD THREE
AND FORWARD INSIDE.

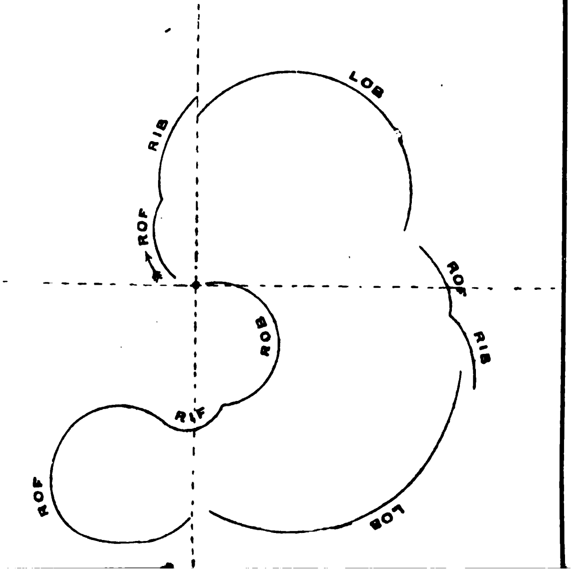



ROB
RIF
ROF
LOF
LOF
LIB
ROB


ROF
RIB
LOB
LOB
RIF
RIB
ROF
ROF

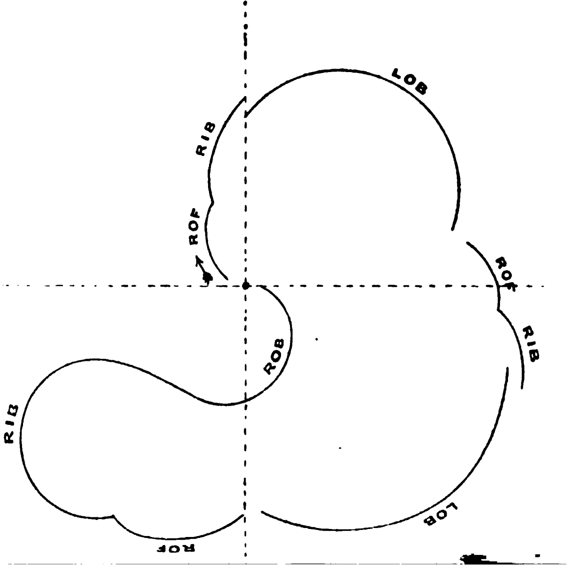
o. 33.

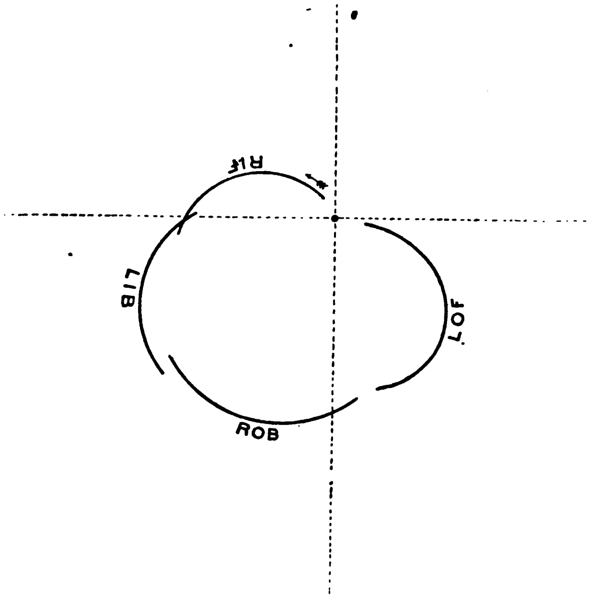
TWICE BACK
AND FORWARD Q.

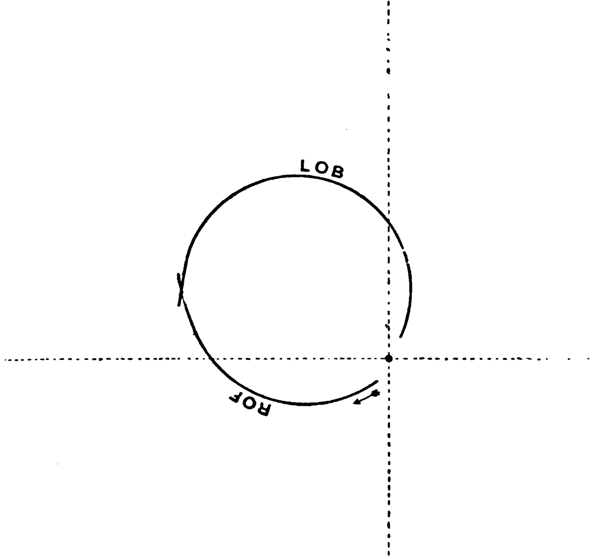


No. 34.

TWICE BACK
AND FORWARD REVERSE Q.

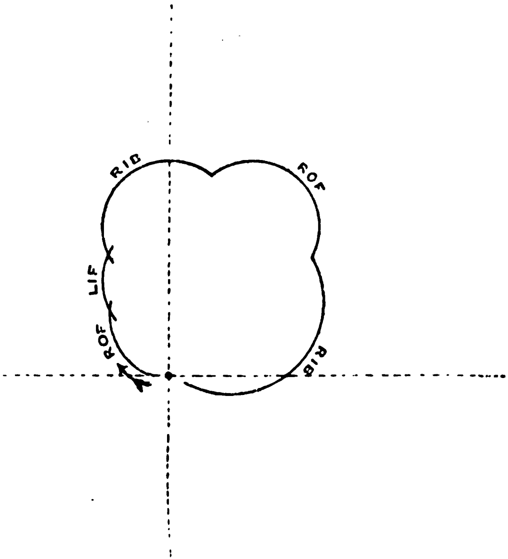



RIF
LIB
LOF
ROB


LOB
ROF

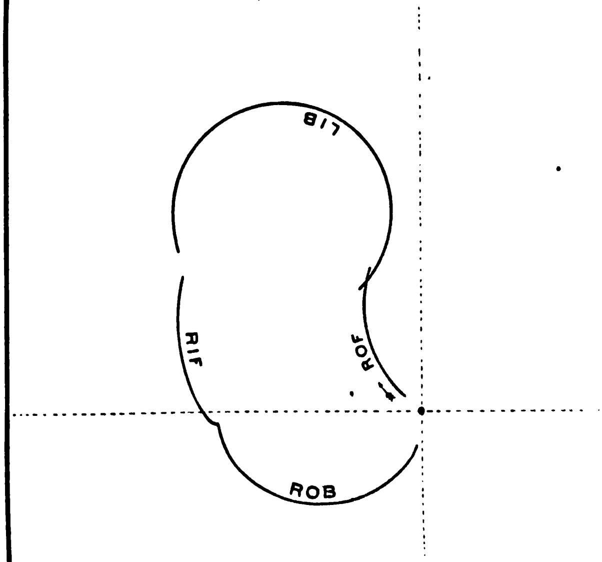
o. 37.

FORWARD
AND FORWARD INSIDE MOHAWK, BACK INSIDE TWO TURNS.



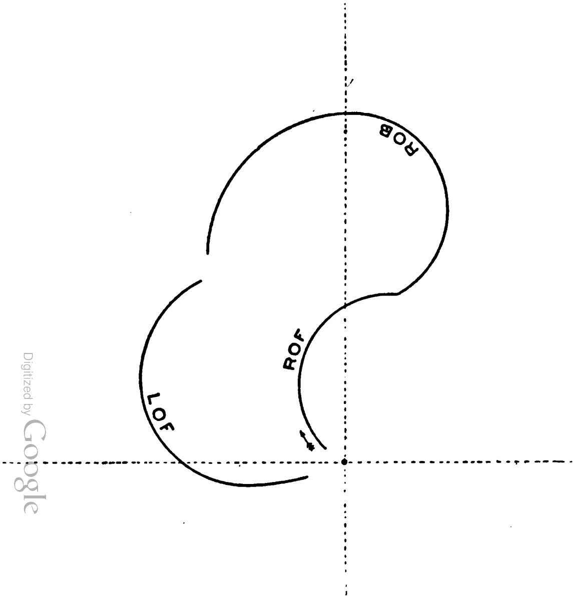
No. 38.

FORWARD CHOCTAW
AND FORWARD INSIDE THREE.

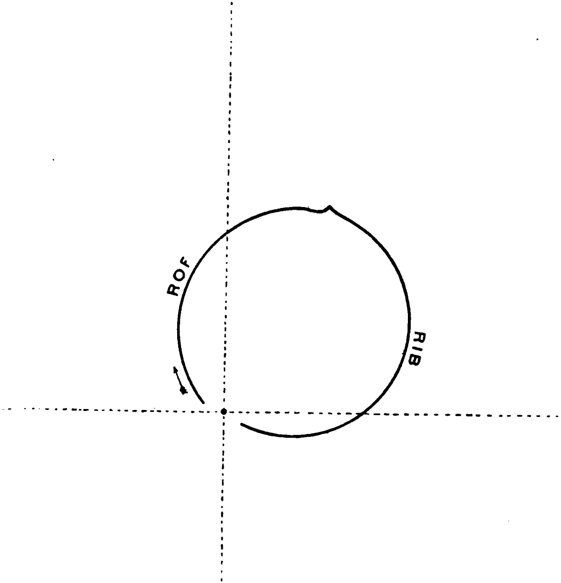


No. 39.

FORWARD ROCKER
AND FORWARD.

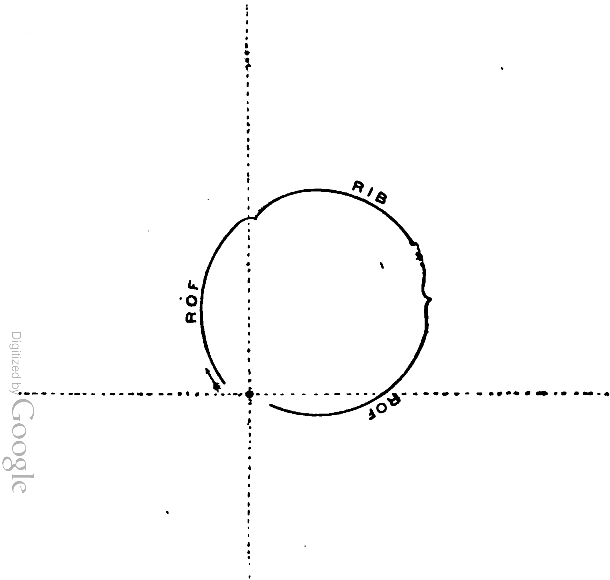


FORWARD BRACKET ENTIRE.



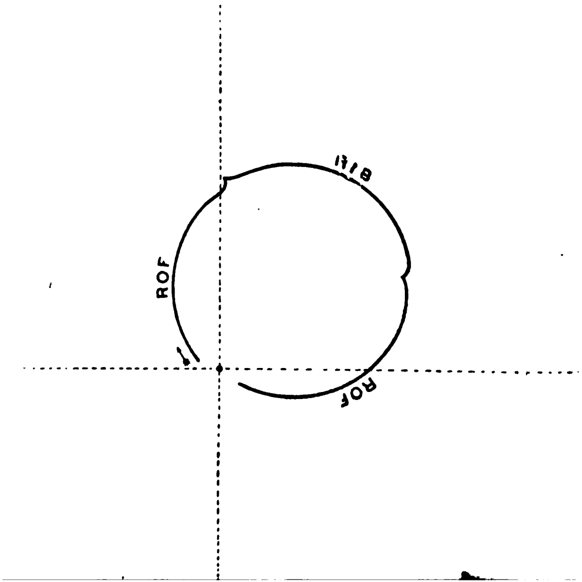
o. 41.

FORWARD THREE, BACK INSIDE BRACKET.



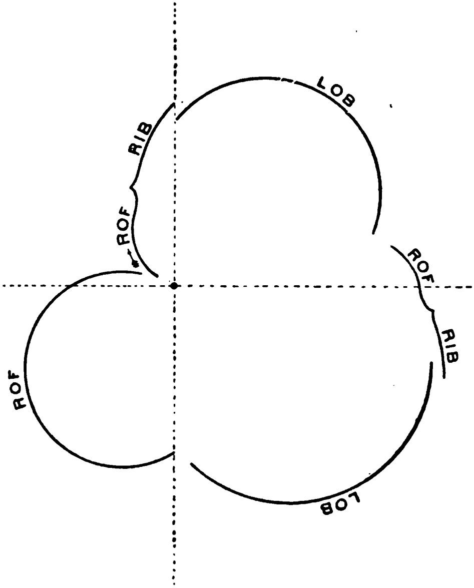
No. 42.

FORWARD BRACKET, BACK INSIDE THREE.



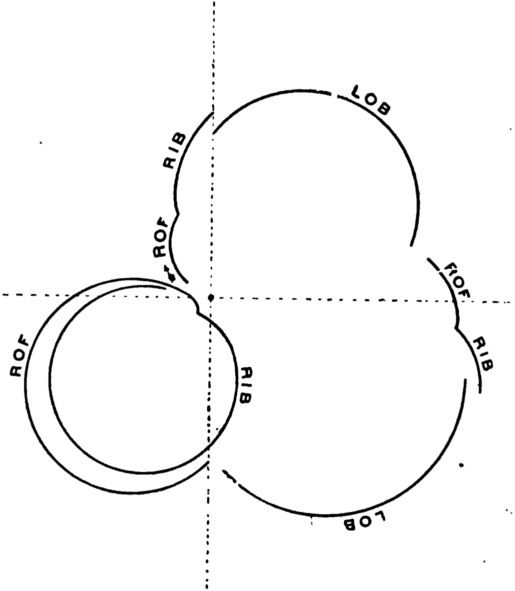
No. 43.

TWICE BRACKET BACK
AND FORWARD.



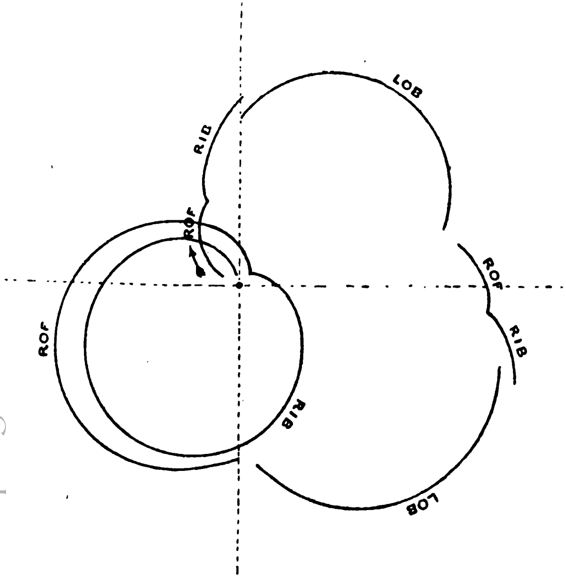
No. 44.

TWICE BACK
AND FORWARD CENTRE-THREE ENTIRE.



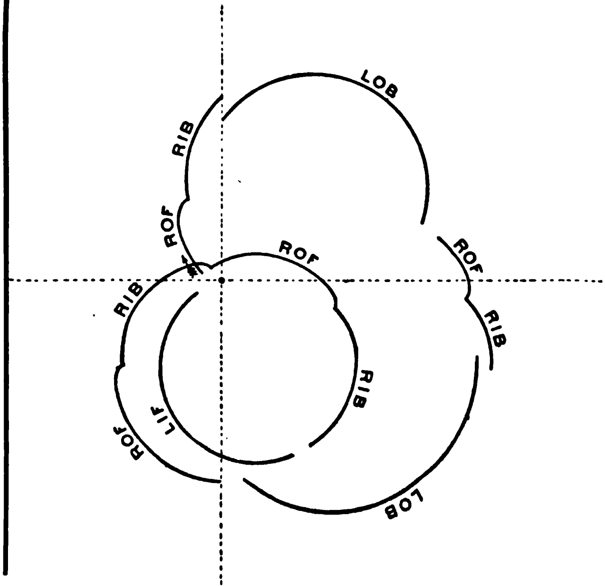
NO. 45.

TWICE BACK
AND FORWARD OFF CENTRE THREE ENTIRE.



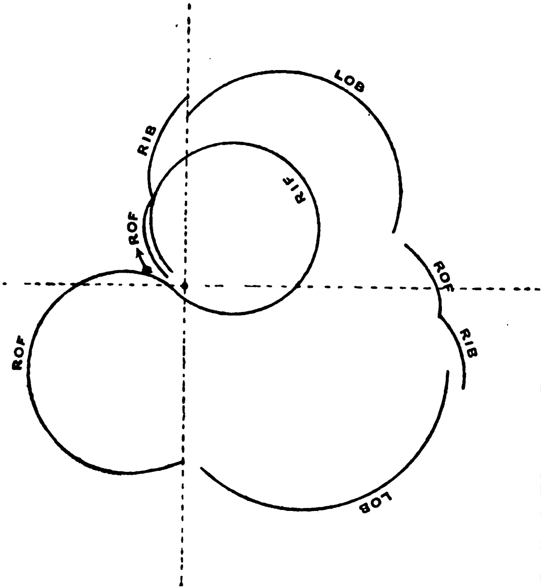
NO. 46.

TWICE BACK
AND FORWARD TURN, OFF CENTRE-TURN, TURN
AND FORWARD INSIDE.



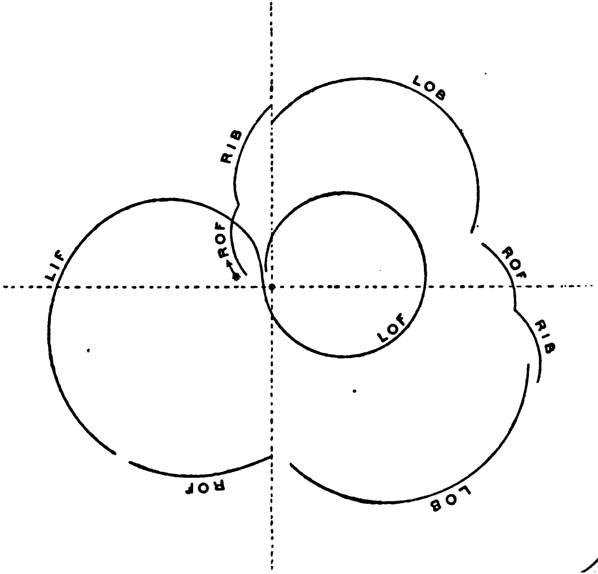
No. 47.

TWICE BACK
AND FORWARD CENTRE-CHANGE ENTIRE.



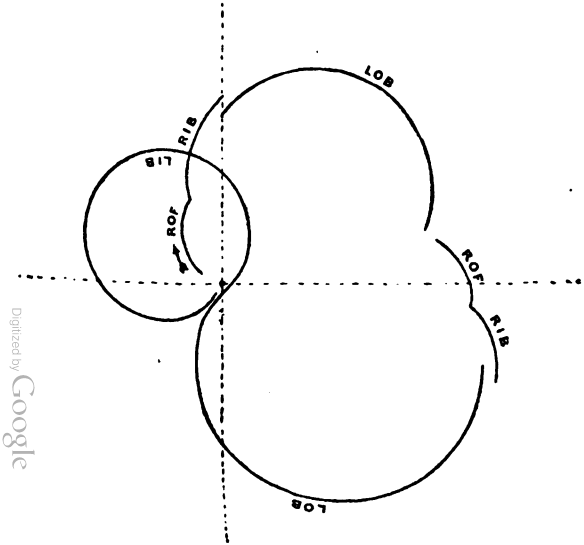
No. 48.

TWICE BACK
AND FORWARD
AND FORWARD INSIDE CENTRE-CHANGE ENTIRE.



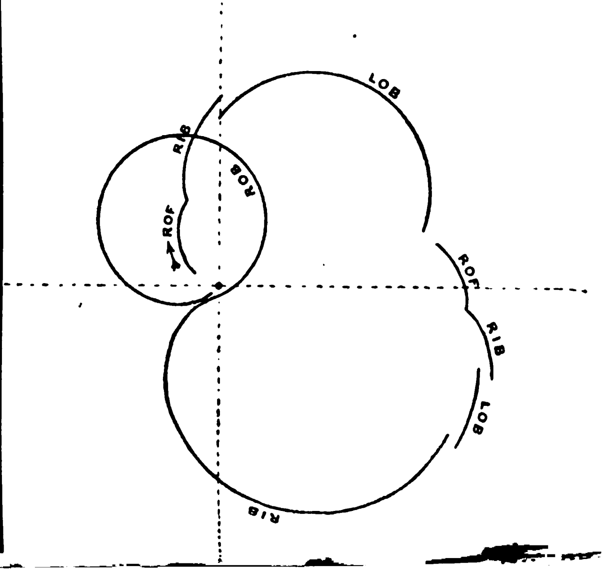
No. 49.

TWICE BACK CENTRE-CHANGE ENTIRE.

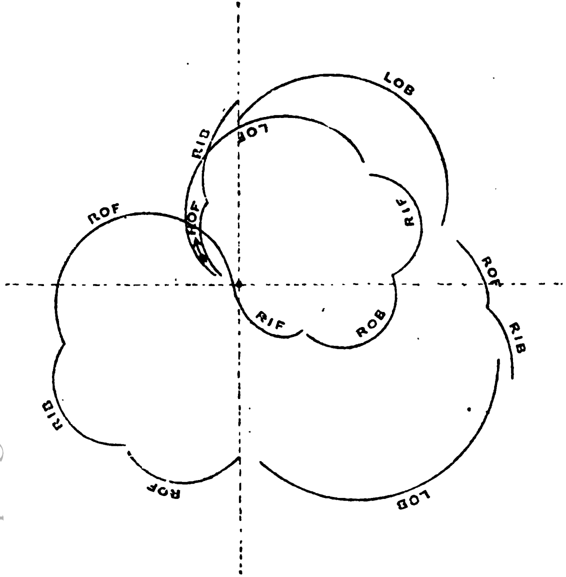


No. 50.

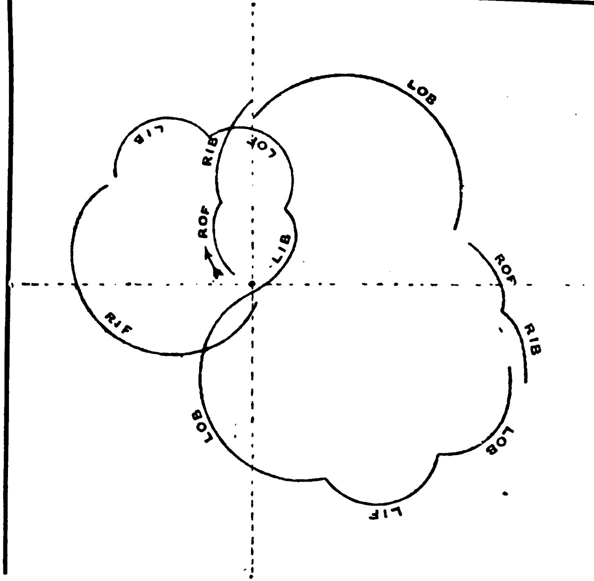
TWICE BACK
AND BACK INSIDE CENTRE-CHANGE ENTIRE.



URNS

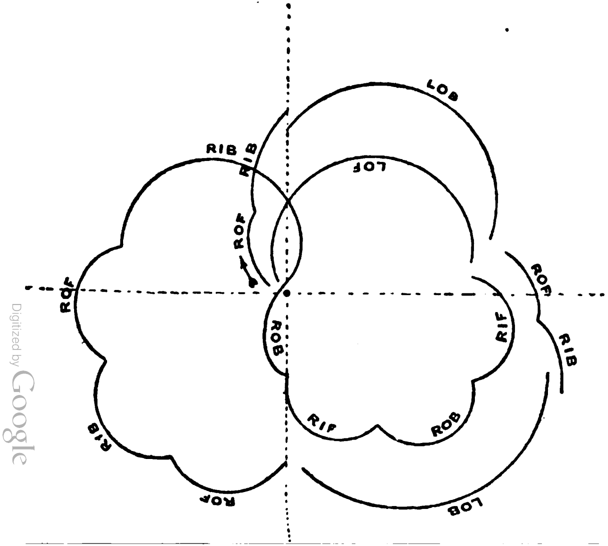


RNS, CENTRE-CHANGE, TWO TURNS
AND FORWARD INSIDE.



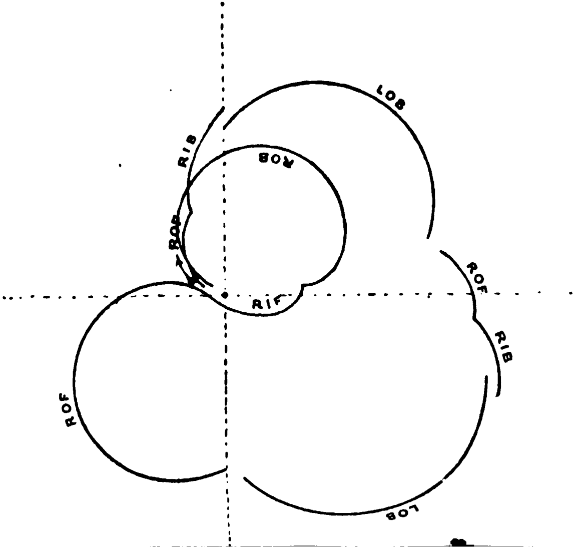
No. 53.

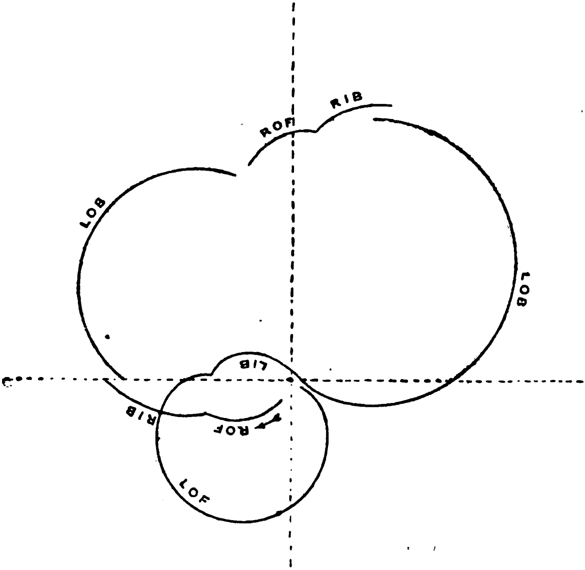
TWICE BACK AND FORWARD THREE TURNS, CENTRE-CHANGE, THREE TURNS AND FORWARD.

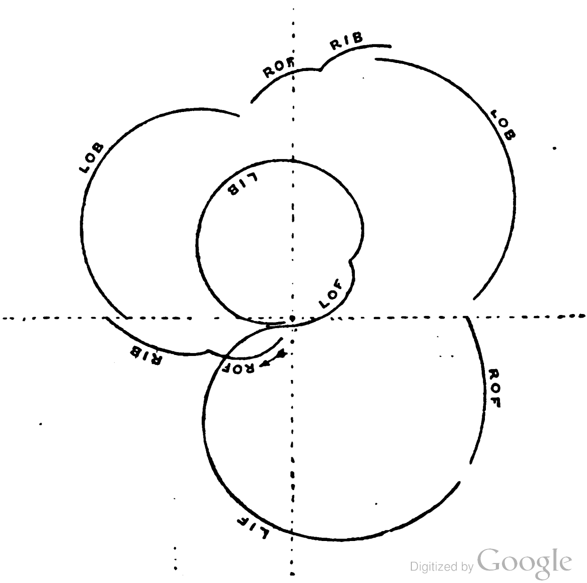


No. 54.

TWICE BACK AND FORWARD CENTRE-CHANGE-Q ENTIRE.

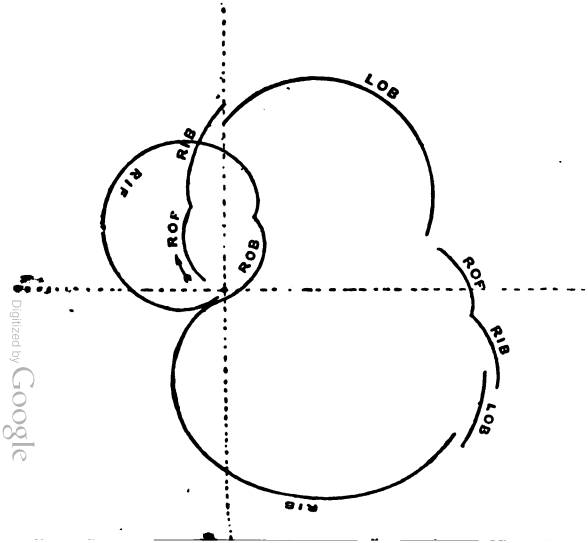



ROF
RIB
LOB
LOB
LIB
RIB
ROF
LOF


ROF
RIB
LOB
LOB
LIB
LOF
RIB
ROF
ROF
LIF

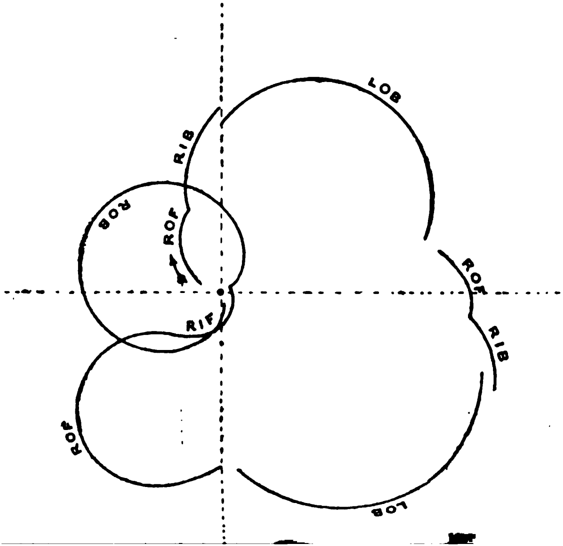
No. 57.

TWICE BACK
AND BACK INSIDE CENTRE-CHANGE-Q ENTIRE.

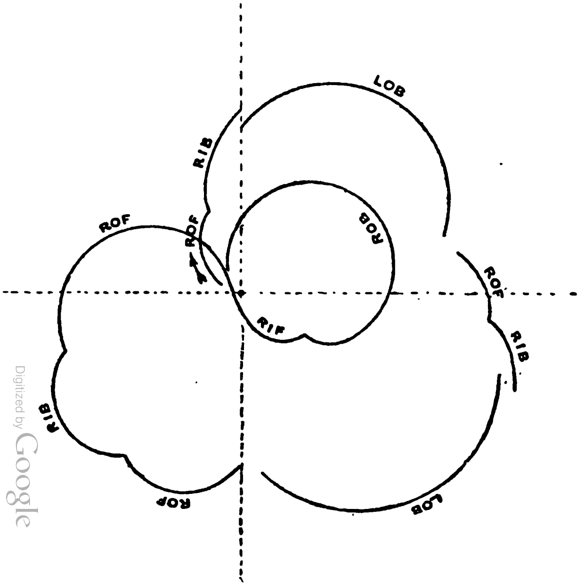


No. 58.

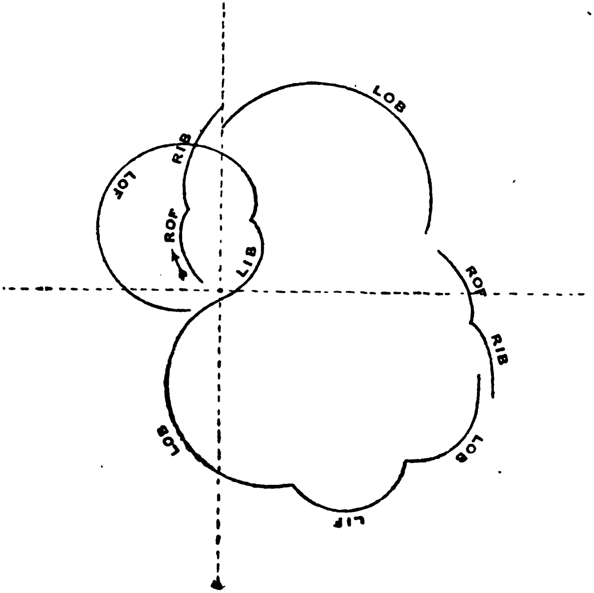
TWICE BACK
AND FORWARD OFF CENTRE-TURN-Q ENTIRE.



TWICE BACK
AND FORWARD TWO TURNS, CENTRE-CHANGE-Q
ENTIRE.

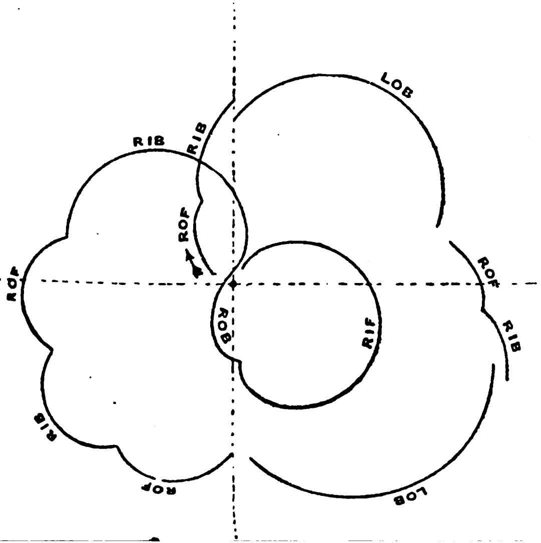


TWICE BACK TWO TURNS, CENTRE-CHANGE-Q
ENTIRE.



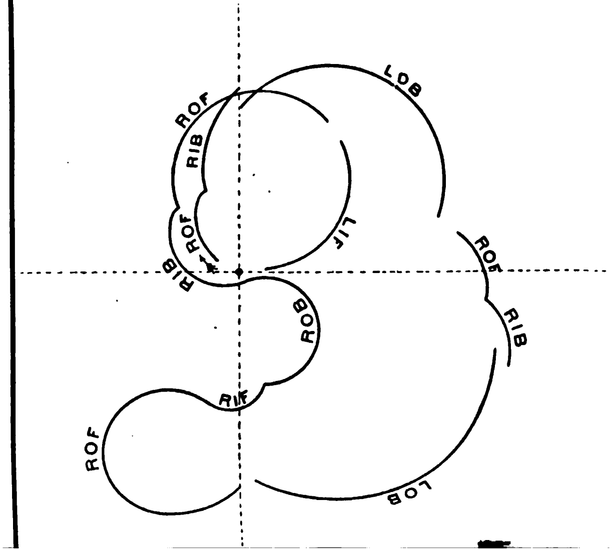
o. 61.

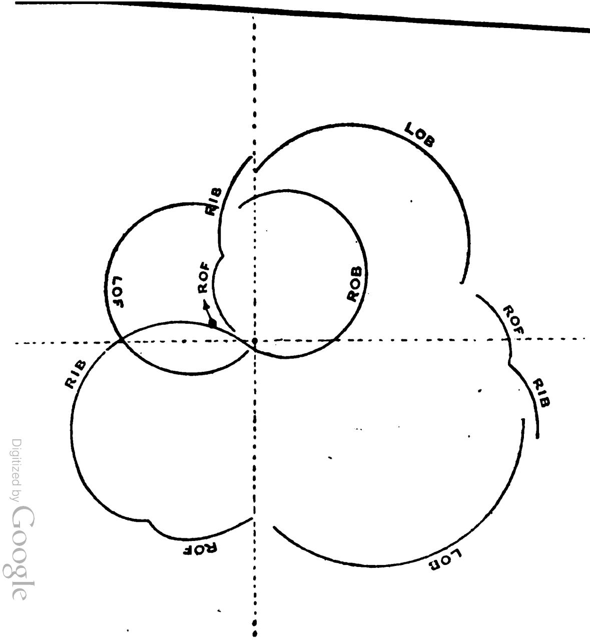
TWICE BACK
AND FORWARD THREE TURNS, CENTRE-CHANGE-Q
ENTIRE.



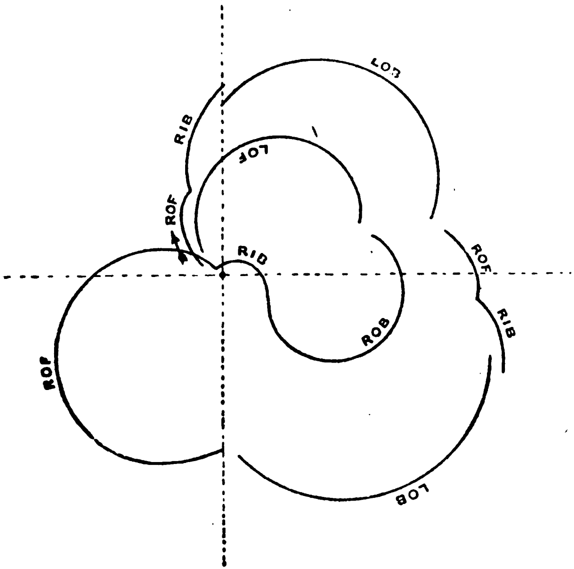
No. 62.

TWICE BACK
AND FORWARD Q, CENTRE-CHANGE-Q
AND FORWARD INSIDE.



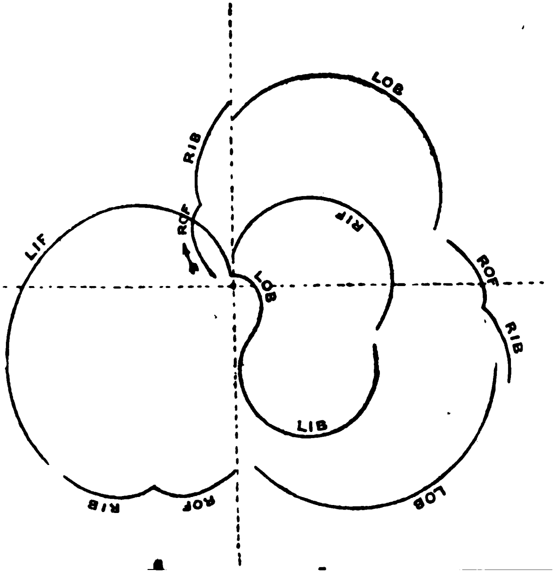


OFF CENTRE-TURN-REVERSE-Q AND FORWARD.



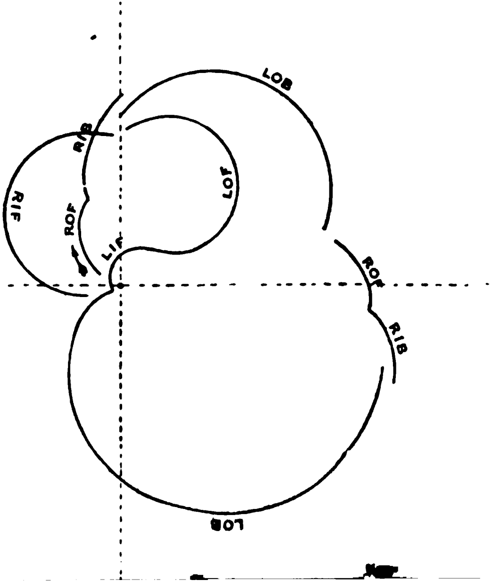
o. 65.

TWICE BACK
AND FORWARD THREE
AND FORWARD INSIDE OFF CENTRE-TURN-REVERSE-Q
AND FORWARD INSIDE.

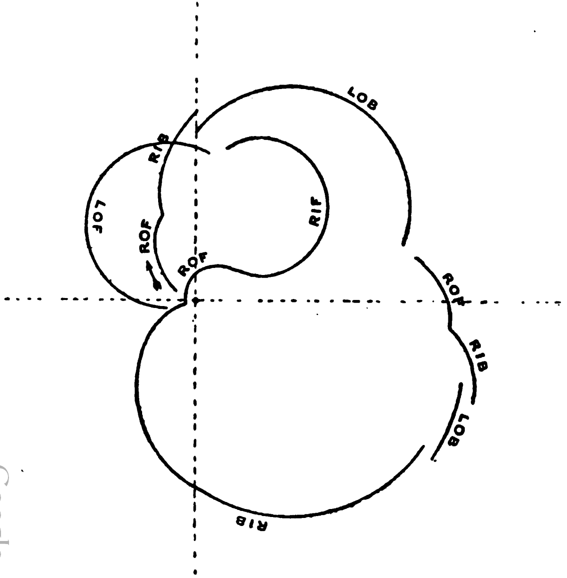


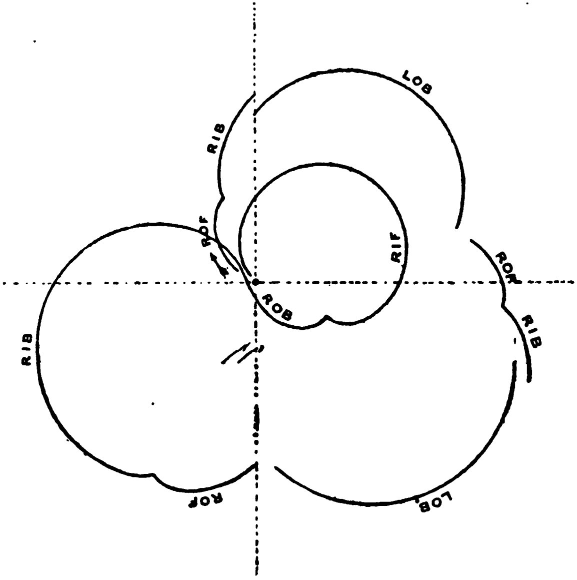
No. 66.

TWICE BACK OFF CENTRE-TURN-REVERSE-Q
AND FORWARD INSIDE.



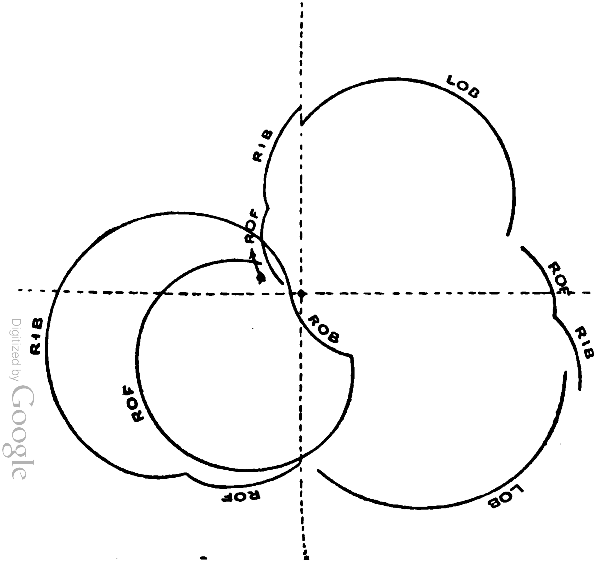
RWARD CENTRE-CHANGE-REVERSE-Q,
BACK THREE ENTIRE.





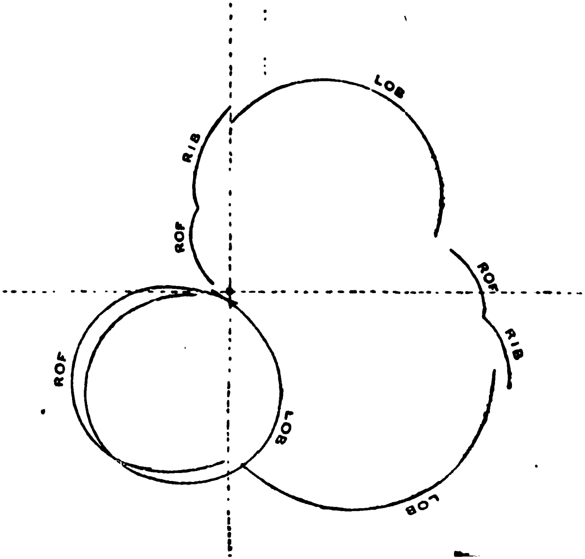
o. 69.

TWICE BACK AND FORWARD CENTRE-CHANGE-REVERSE-Q, BACK ROCKER ENTIRE.



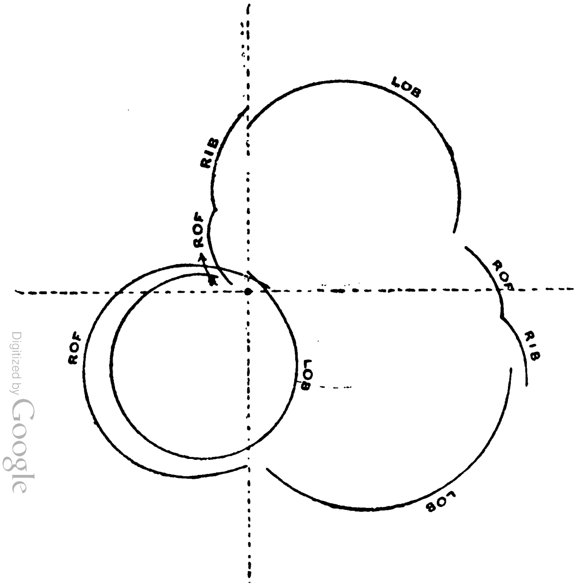
No. 70.

TWICE BACK AND FORWARD CENTRE-MOHAWK, ENTIRE.



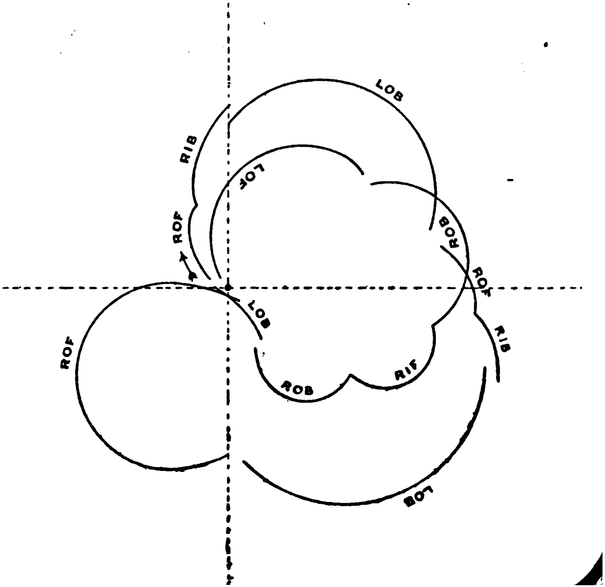
No. 71.

TWICE BACK
AND FORWARD OFF CENTRE-MOHAWK ENTIRE.



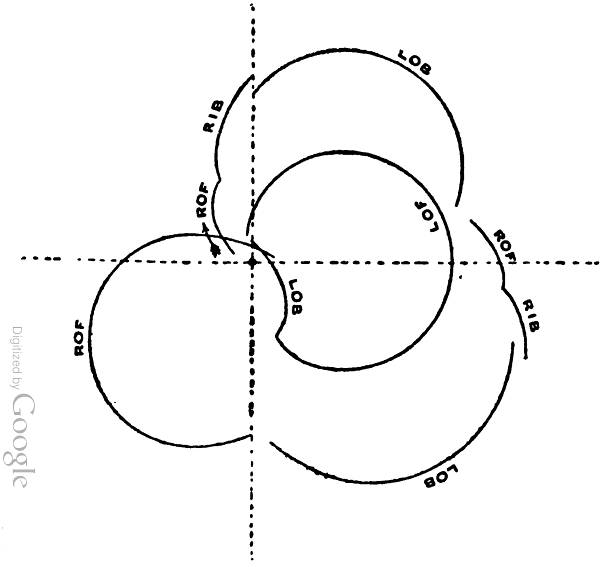
No. 72.

TWICE BACK
AND FORWARD CENTRE-MOHAWK
AND BACK TWO TURNS
AND FORWARD.



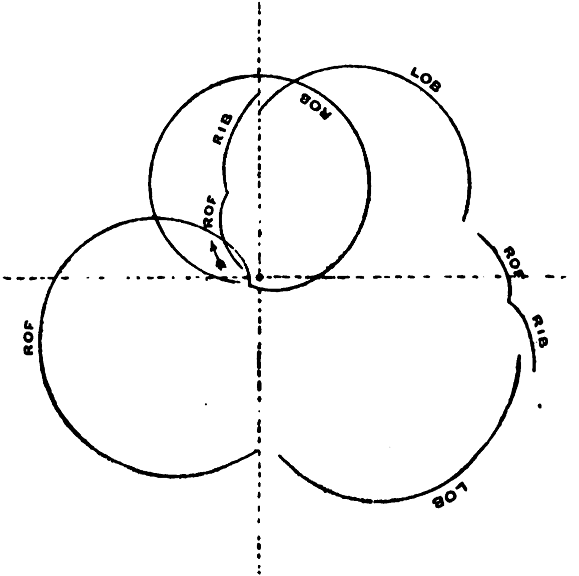
o. 73.

TWICE BACK
AND FORWARD OFF CENTRE-MOHAWK, BACK ROCKER ENTIRE.



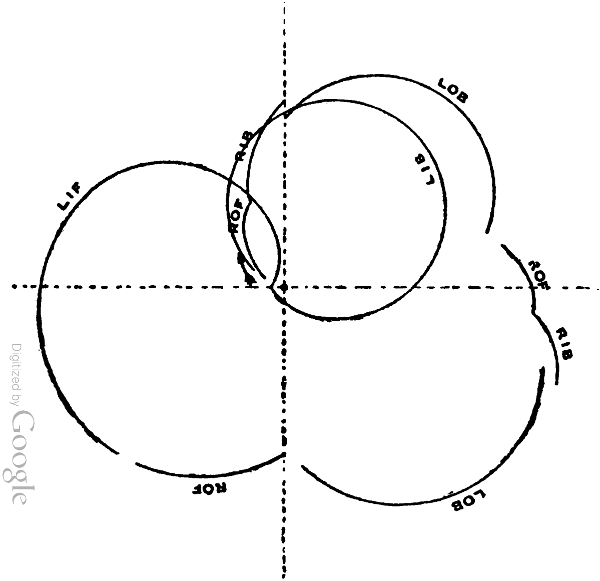
No. 74.

TWICE BACK
AND FORWARD CENTRE-ROCKER ENTIRE.



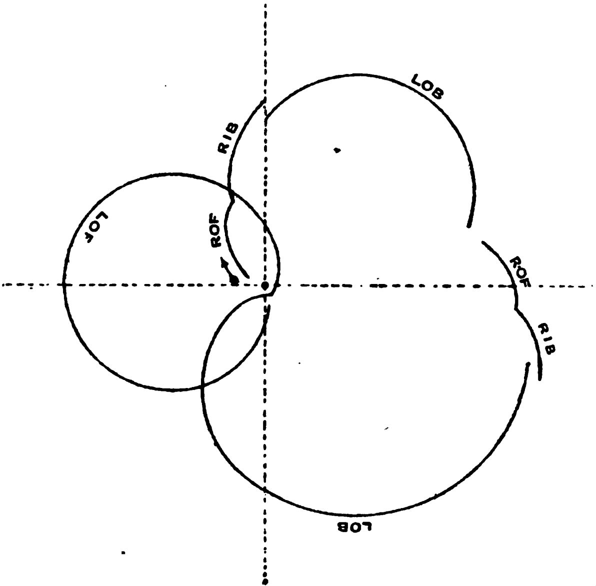
No. 75.

TWICE BACK
AND FORWARD
AND FORWARD INSIDE CENTRE-ROCKER ENTIRE.



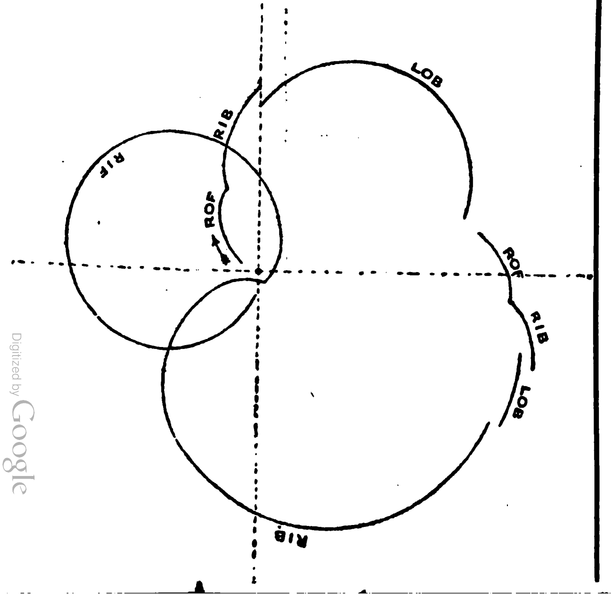
No. 76.

TWICE BACK CENTRE-ROCKER ENTIRE



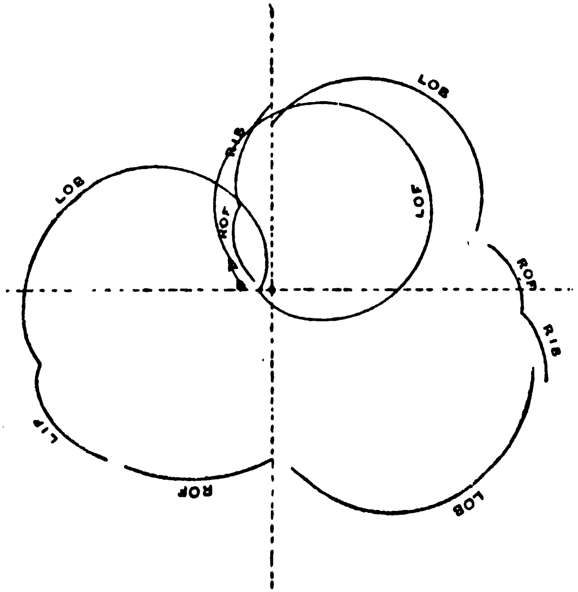
. 77.

TWICE BACK
AND BACK INSIDE CENTRE-ROCKER ENTIRE.



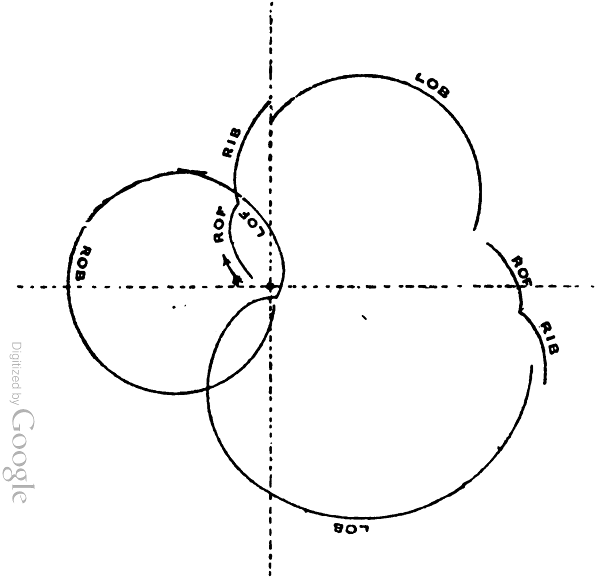
No. 78.

TWICE BACK
AND FORWARD
AND FORWARD INSIDE THREE, BACK CENTRE-ROCKER ENTIRE.



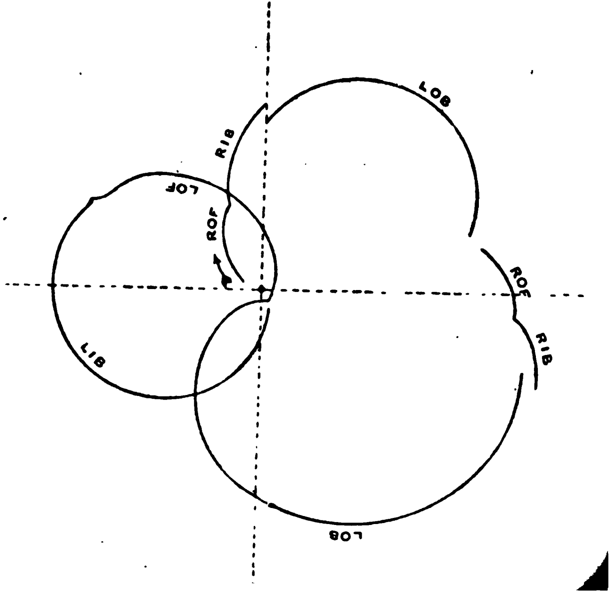
No. 79.

TWICE BACK CENTRE-ROCKER, FORWARD MOHAWK ENTIRE.



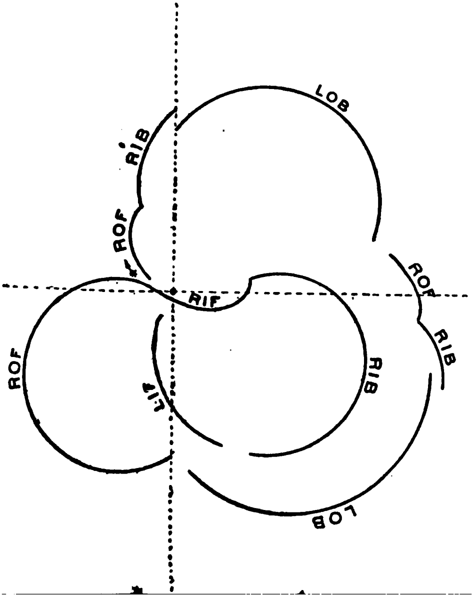
No. 80.

TWICE BACK CENTRE-ROCKER, FORWARD BRACKET ENTIRE.



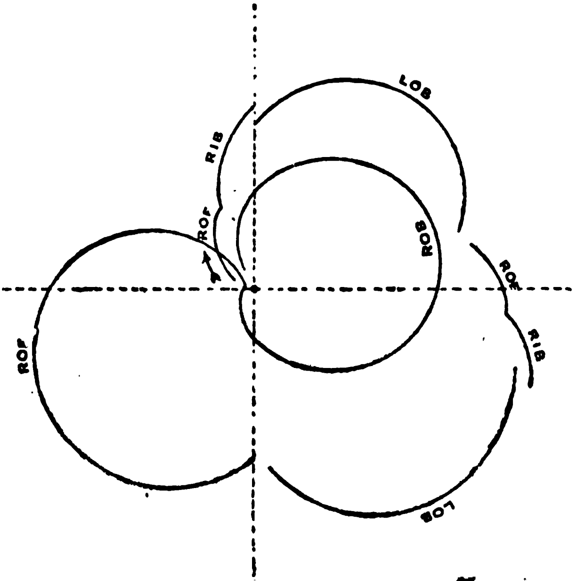
No. 81.

TWICE BACK
AND FORWARD CENTRE-CHANGE-ROCKER-Q
AND FORWARD INSIDE.

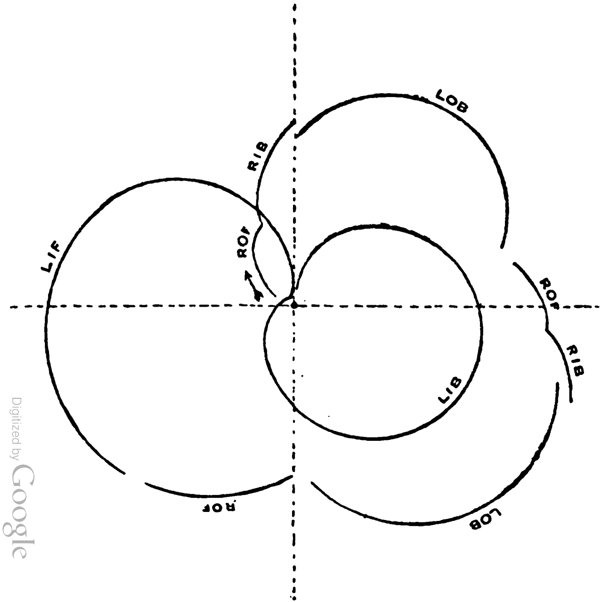


No. 82.

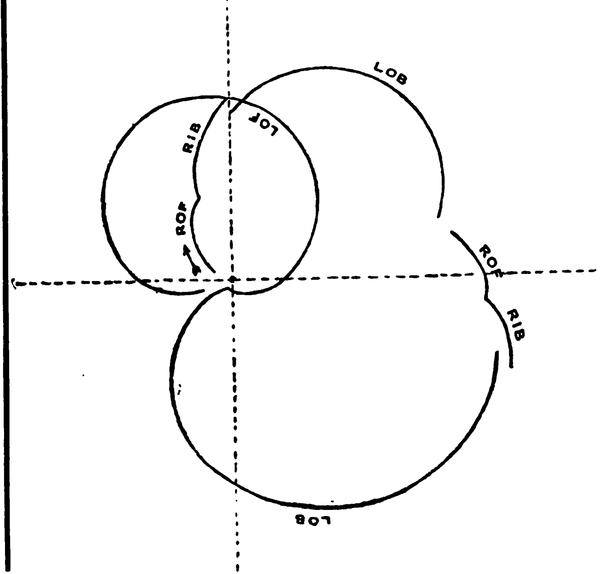
TWICE BACK
AND FORWARD CENTRE-COUNTER ENTIRE.



NTER ENTIRE.

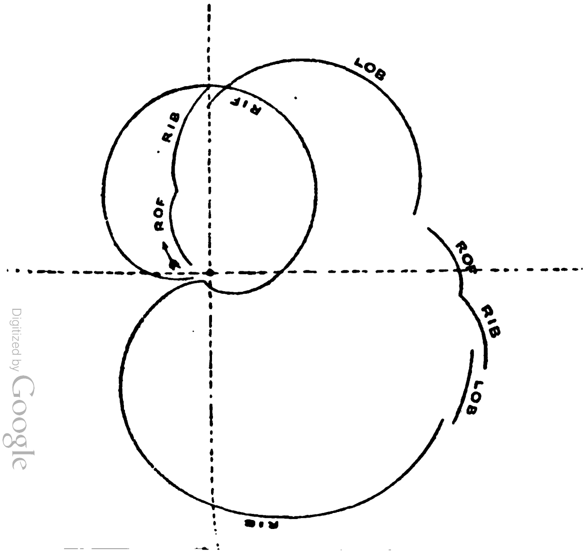


BACK CENTRE-COUNTER ENTIRE.



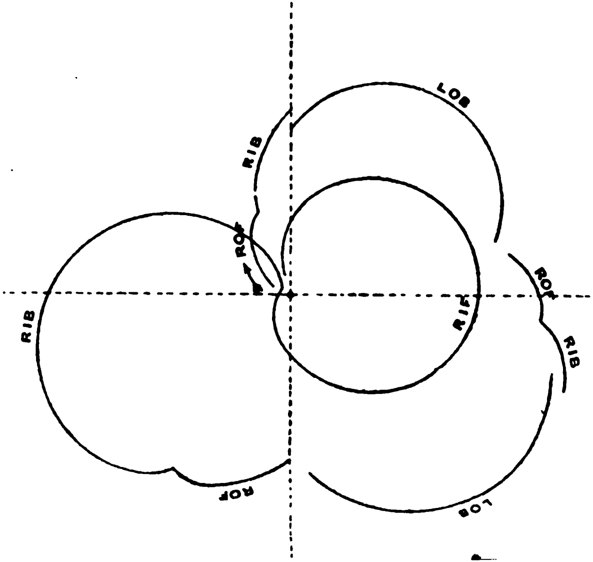
No. 85.

TWICE BACK
AND BACK INSIDE CENTRE-COUNTER ENTIRE.



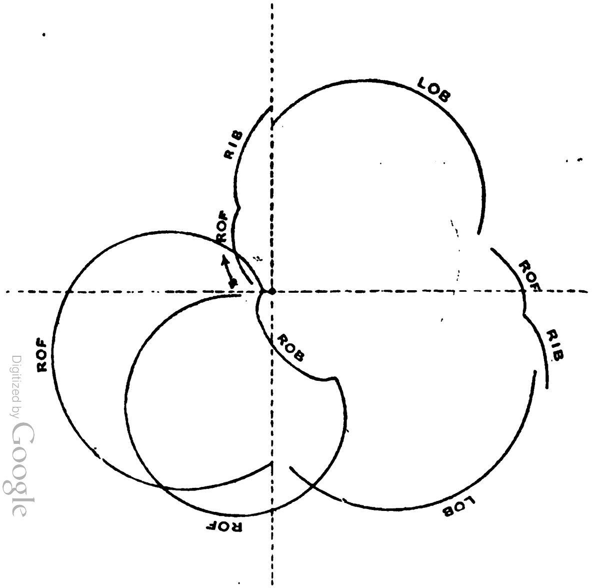
No. 86.

TWICE BACK
AND FORWARD THREE, BACK INSIDE CENTRE-COUNTER ENTIRE.



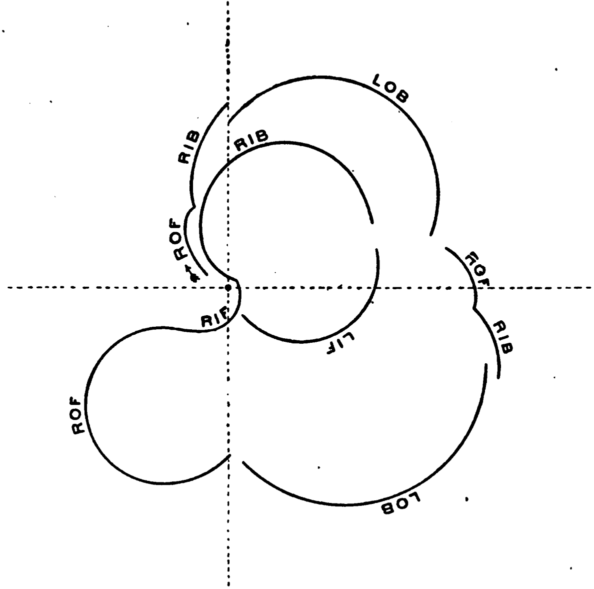
No. 87.

TWICE BACK
AND FORWARD CENTRE-COUNTER, BACK ROCKER ENTIRE.



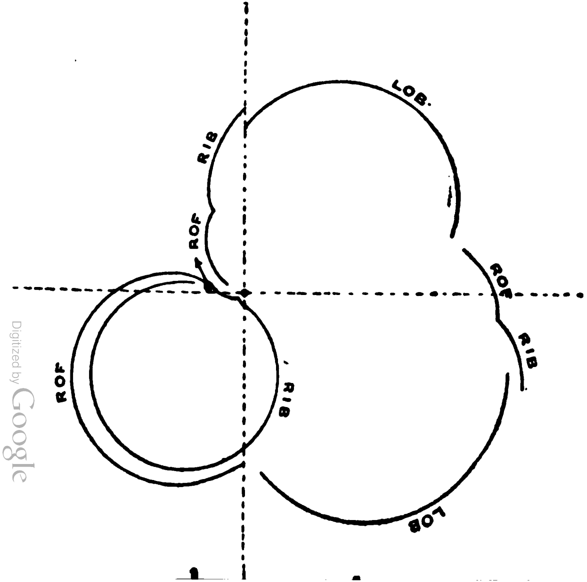
No. 88.

TWICE BACK
AND FORWARD OFF CENTRE-TURN-COUNTER-Q
AND FORWARD INSIDE.



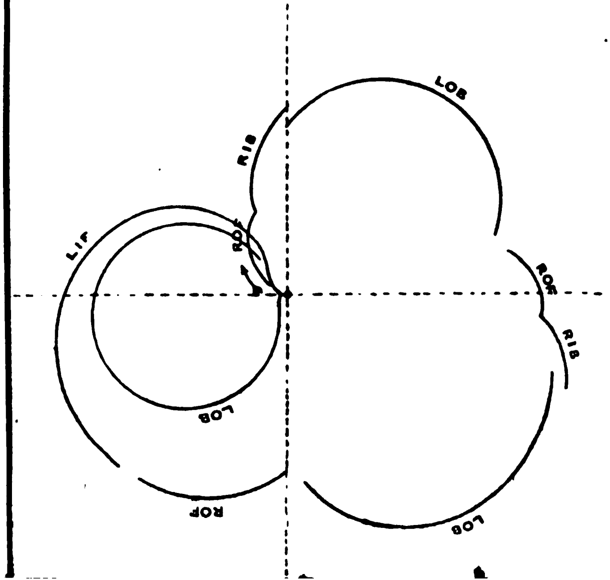
89.

TWICE BACK
AND FORWARD CENTRE-BRACKET ENTIRE.



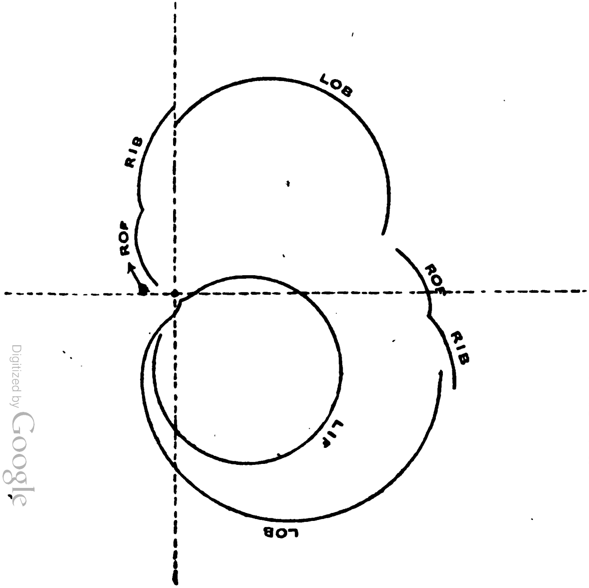
No. 90.

TWICE BACK
AND FORWARD
AND FORWARD INSIDE CENTRE-BRACKET ENTIRE.



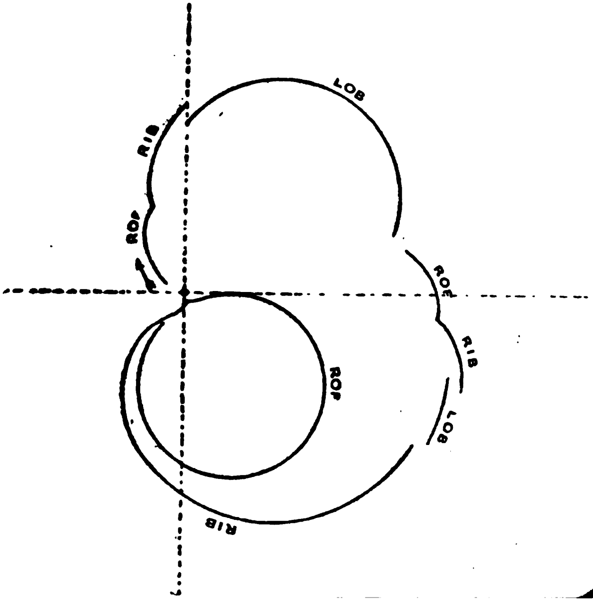
No. 91.

TWICE BACK CENTRE-BRACKET ENTIRE.



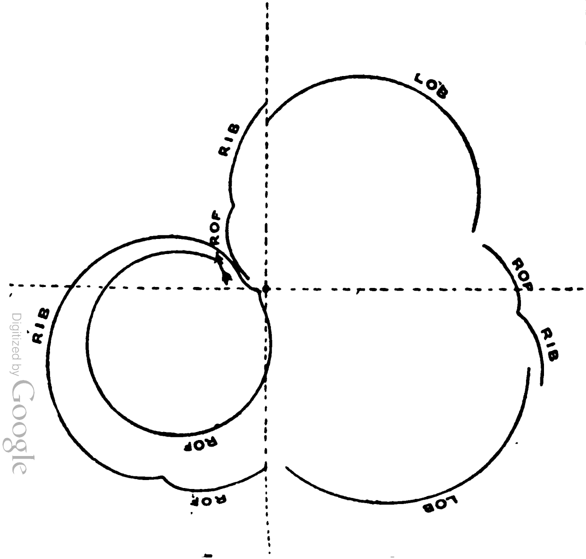
No. 92.

TWICE BACK
AND BACK INSIDE CENTRE-BRACKET ENTIRE.



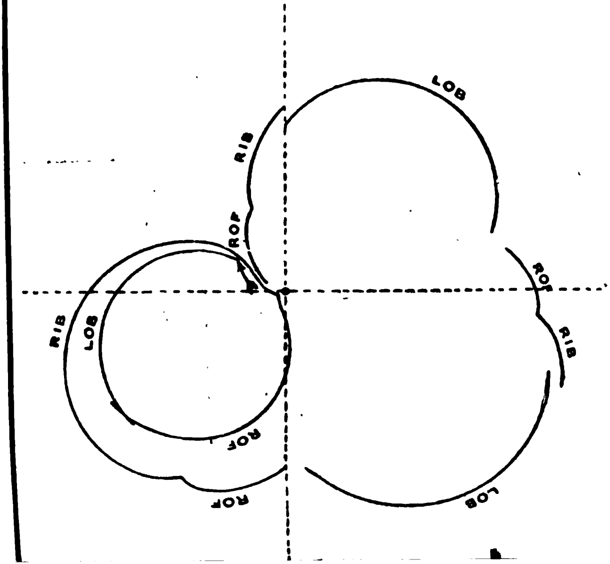
No. 93.

TWICE BACK
AND FORWARD THREE, BACK INSIDE CENTRE-BRACKET ENTIRE.



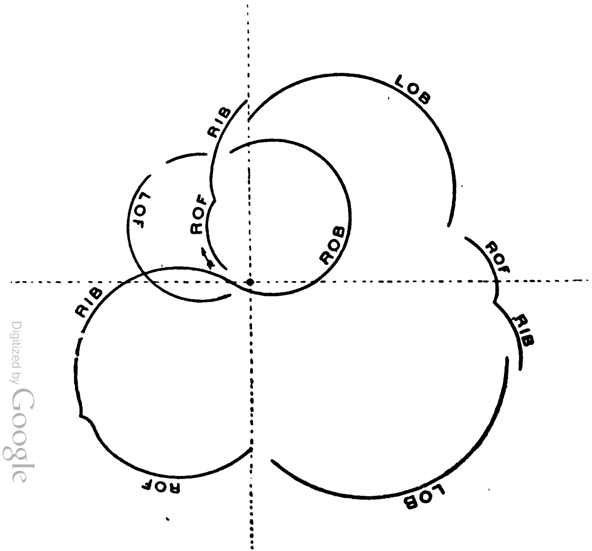
No. 94.

TWICE BACK
AND FORWARD THREE, BACK INSIDE CENTRE-BRACKET, FORWARD MOHAWK ENTIRE.



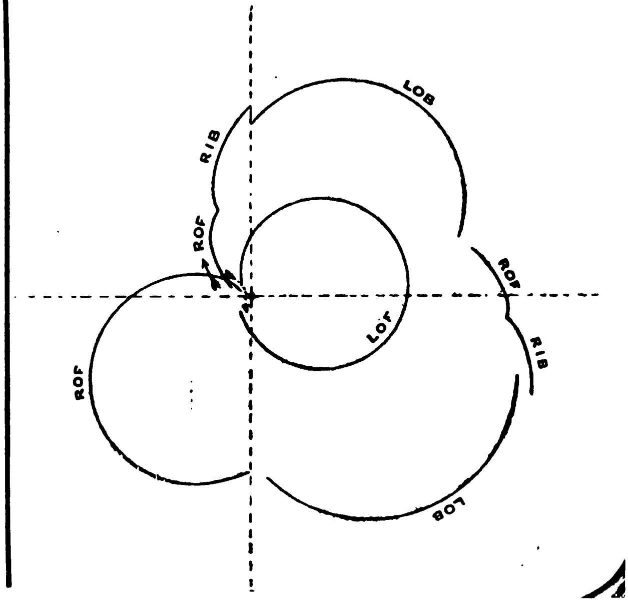
No. 95.

TWICE BACK
AND FORWARD CENTRE-CHANGE-REVERSE-BRACKET-Q
AND FORWARD.



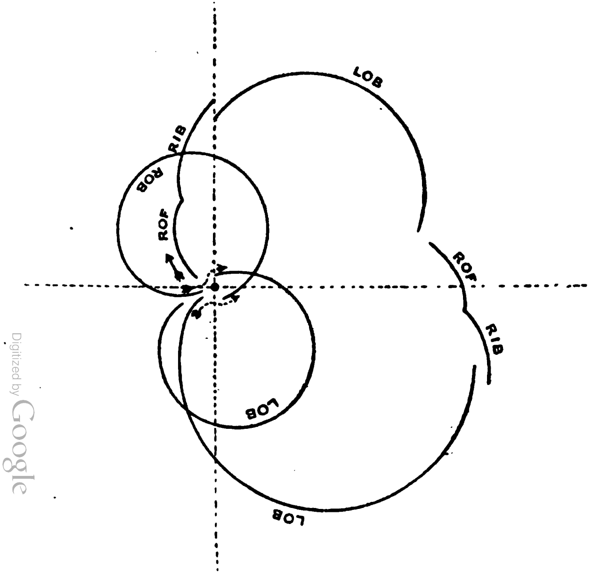
No. 96.

TWICE BACK
AND FORWARD MEET
AND FORWARD ENTIRE.



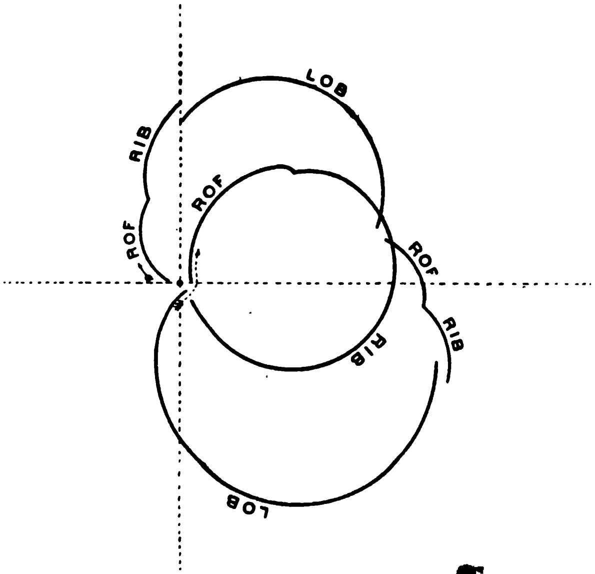
No. 97.

TWICE BACK MEET
AND BACK ENTIRE MEET
AND BACK ENTIRE.



No. 98.

TWICE BACK MEET
AND FORWARD THREE ENTIRE.



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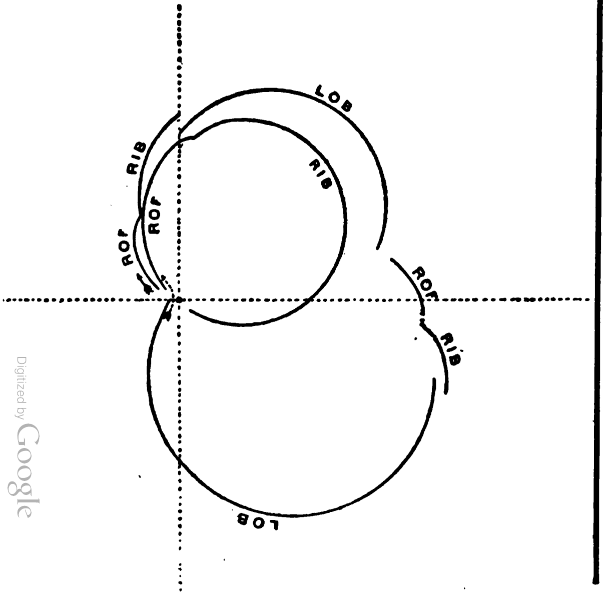
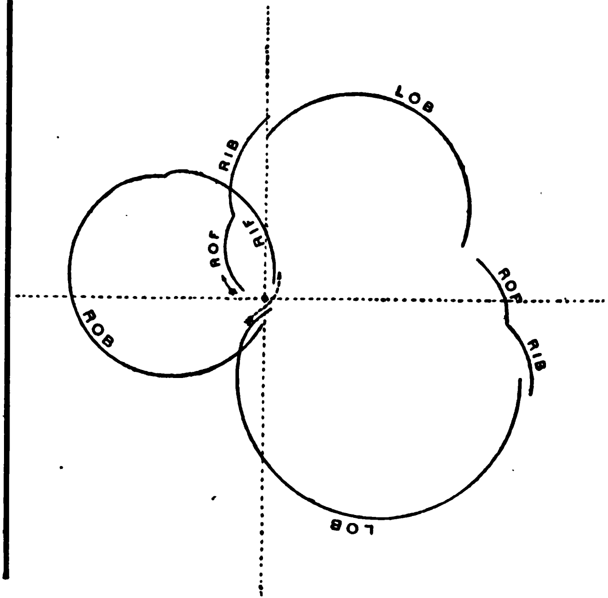
NO.

TWICE BACK OFF MEET
AND FORWARD THREE ENTIRE.

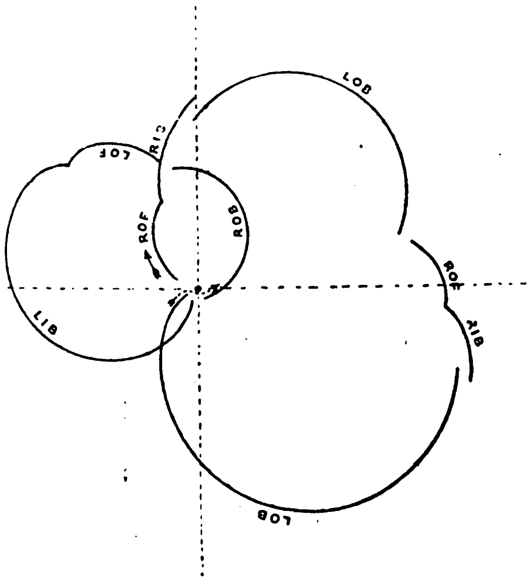


TWICE BACK MEET
AND FORWARD INSIDE THREE ENTIRE.



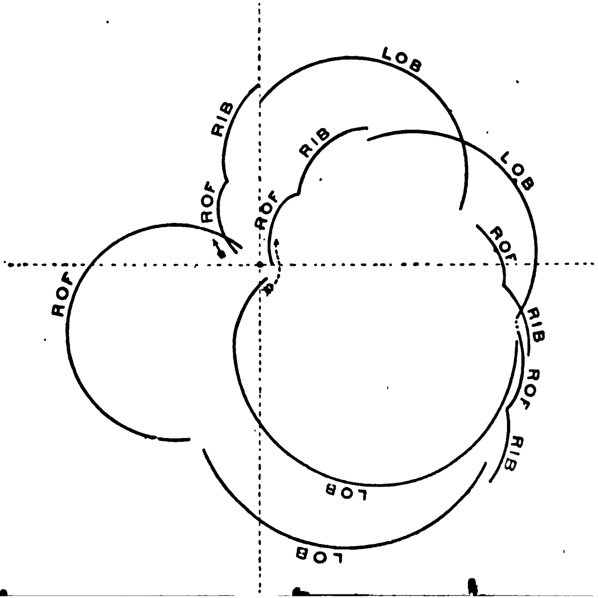
No. 101.

TWICE BACK MEET
AND BACK
AND FORWARD THREE.



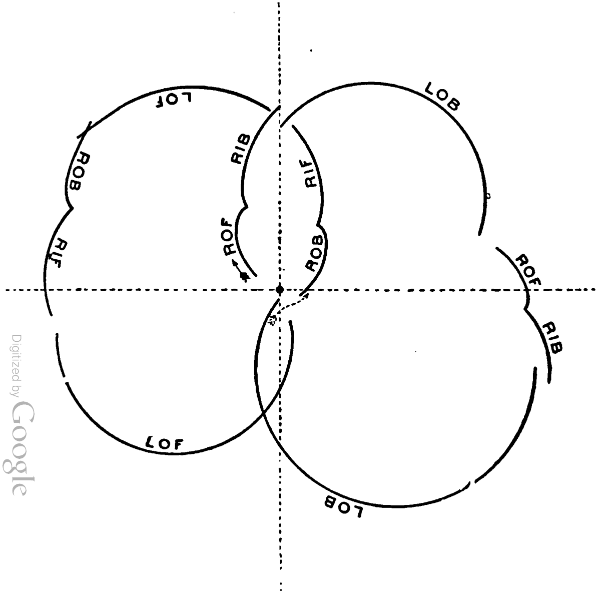
No. 102.

TWICE BACK MEET
AND TWICE BACK
AND FORWARD.



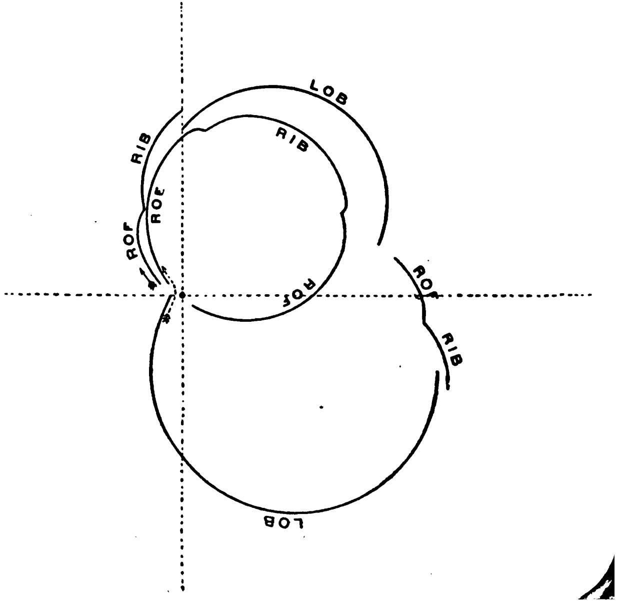
No. 103.

TWICE BACK MEET
AND TWICE FORWARD.



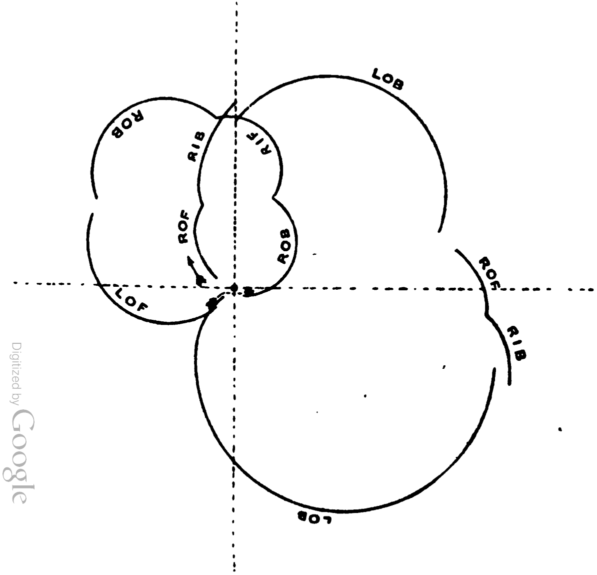
No. 104.

TWICE BACK OFF MEET
AND FORWARD TWO TURNS ENTIRE.



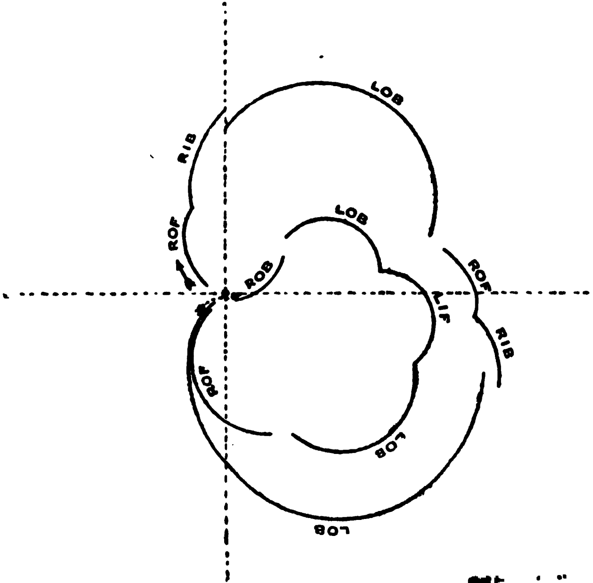
No. 105.

TWICE BACK MEET
AND BACK TWO TURNS
AND FORWARD.



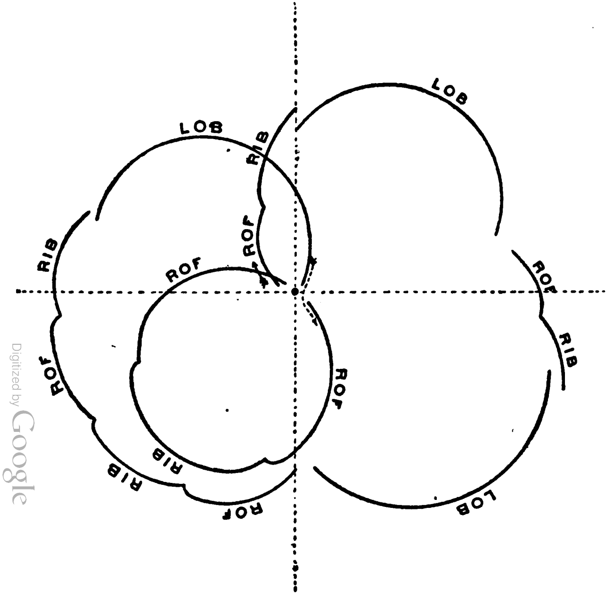
No. 106.

TWICE BACK MEET
AND BACK
AND BACK TWO TURNS
AND FORWARD.

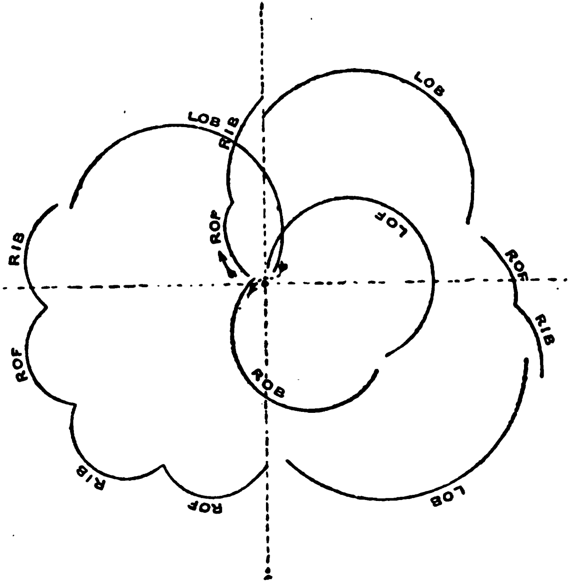


No. 107.

TWICE BACK
AND FORWARD THREE TURNS
AND BACK OFF MEET
AND FORWARD TWO TURNS ENTIRE.

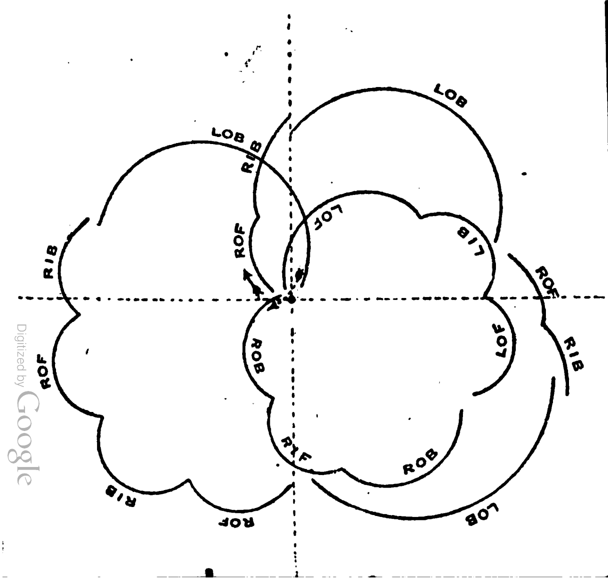


TWICE BACK
AND FORWARD THREE TURNS
AND BACK MEET
AND BACK
AND FORWARD.



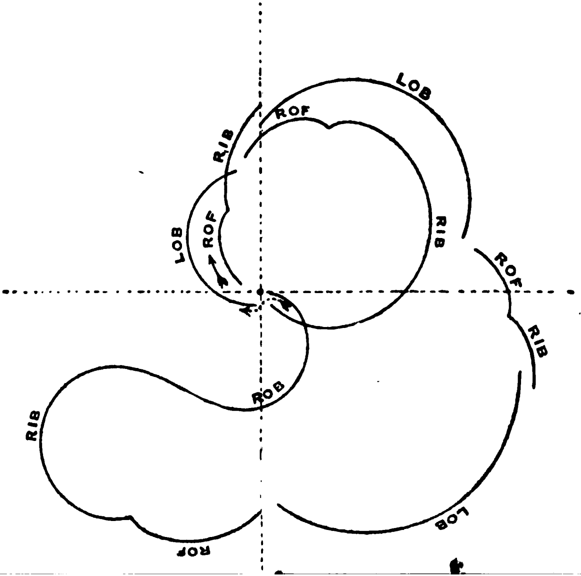
o. 109.

TWICE BACK
AND FORWARD THREE TURNS
AND BACK MEET
AND BACK TWO TURNS
AND FORWARD TWO TURNS.



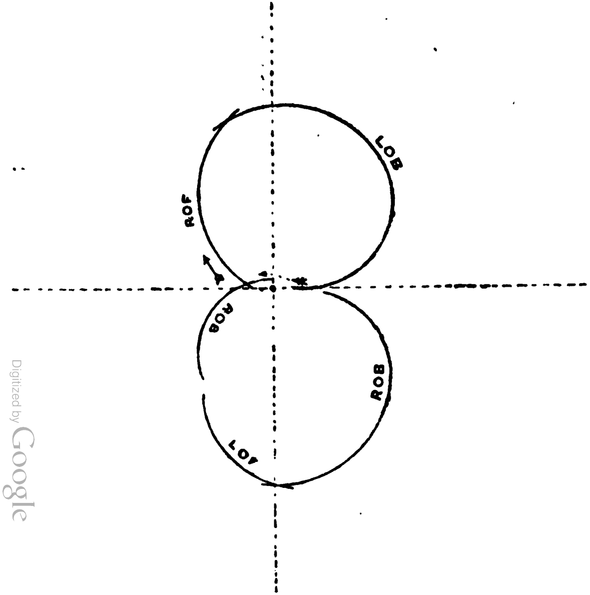
No. 110.

TWICE BACK
AND FORWARD REVERSE Q MEET
AND BACK
AND FORWARD THREE (*See Frontispiece*).

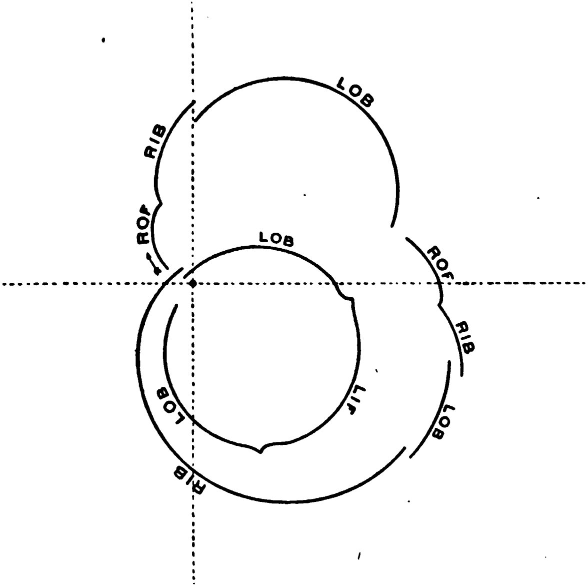


No. 111.

FORWARD MOHAWK ENTIRE MEET
AND BACK
AND FORWARD MOHAWK.

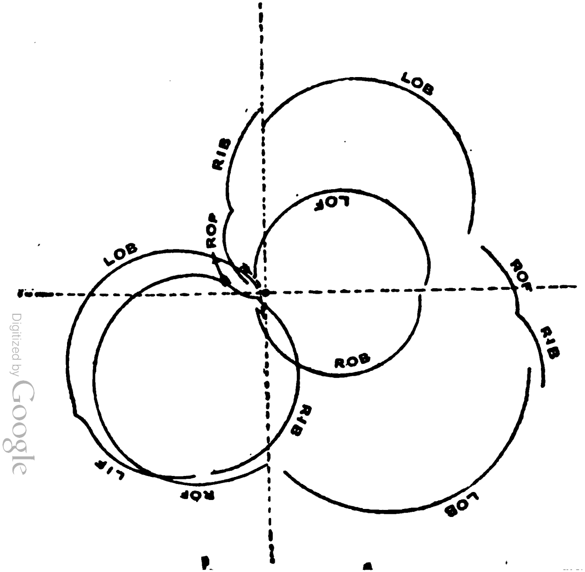


TWICE BACK
AND BACK INSIDE OFF MEET
AND BACK TWO BRACKETS ENTIRE.



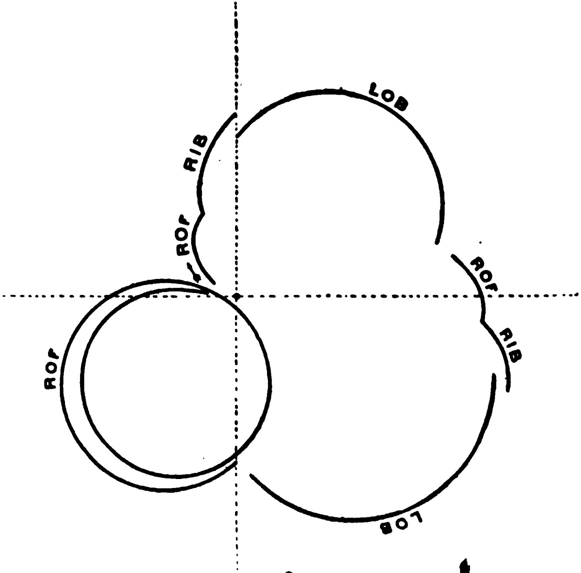
o. 113.

TWICE BACK
AND FORWARD CENTRE-BRACKET
AND FORWARD INSIDE BRACKET MEET
AND BACK
AND FORWARD.



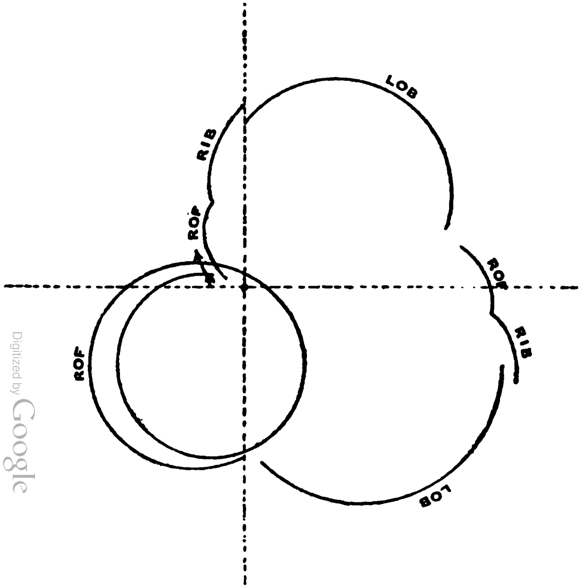
No. 114.

TWICE BACK
AND FORWARD PASS ENTIRE.



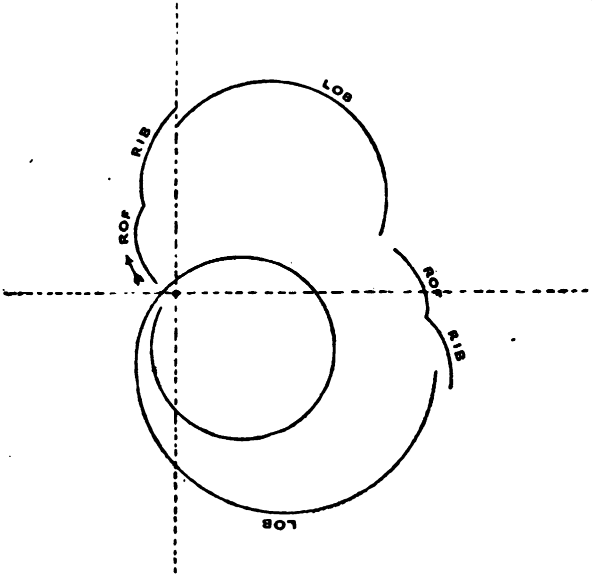
No. 115.

TWICE BACK
AND FORWARD OFF PASS ENTIRE.



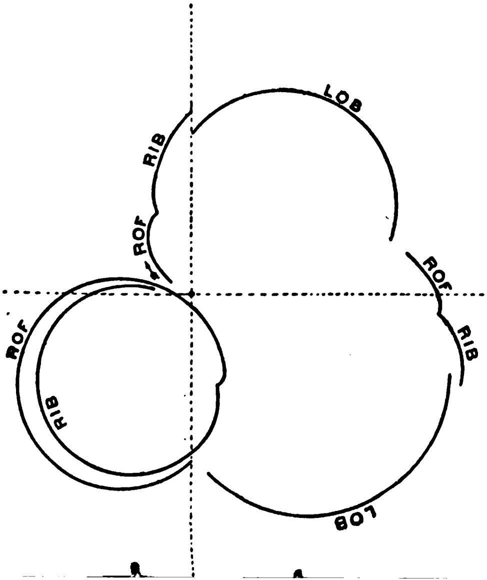
No. 116.

TWICE BACK OFF PASS ENTIRE.



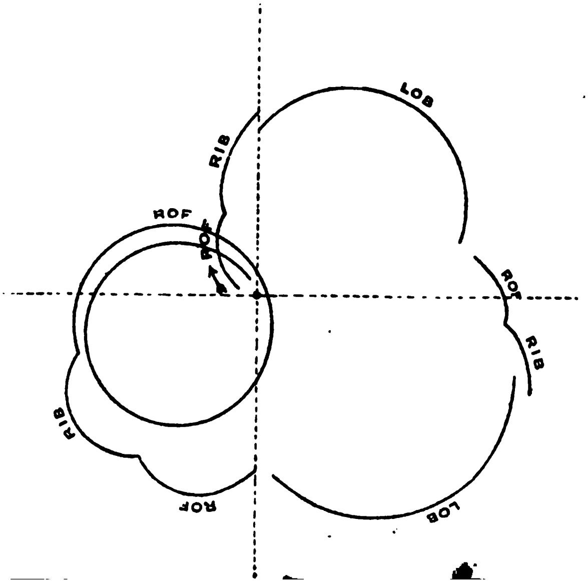
No. 117.

TWICE BACK
AND FORWARD PASS, THREE ENTIRE.



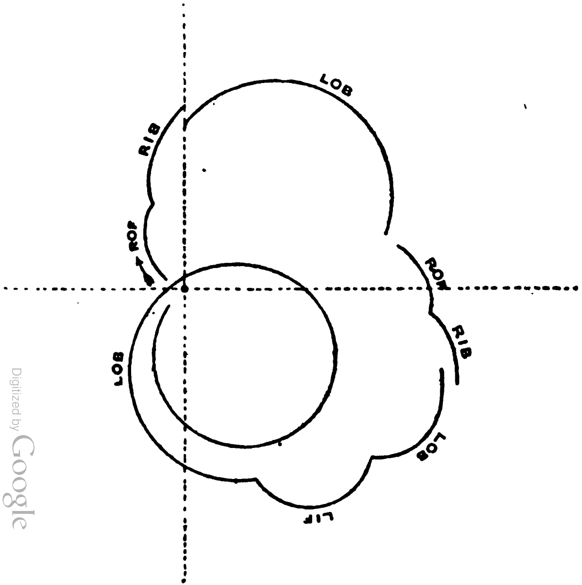
No. 118.

TWICE BACK
AND FORWARD TWO TURNS, OFF PASS ENTIRE.



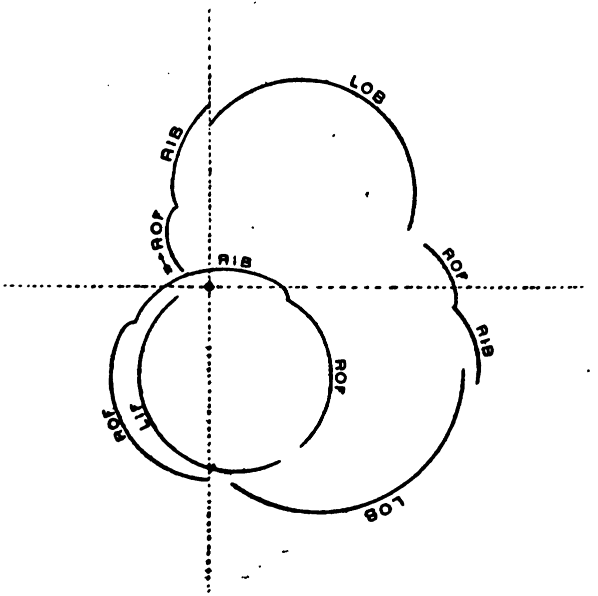
No. 119.

TWICE BACK TWO TURNS, OFF PASS ENTIRE.



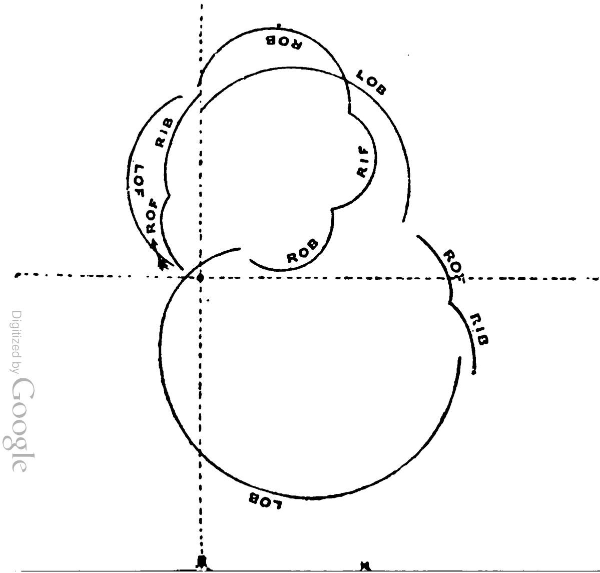
No. 120.

TWICE BACK
AND FORWARD TURN, OFF PASS; TURN
AND FORWARD INSIDE.



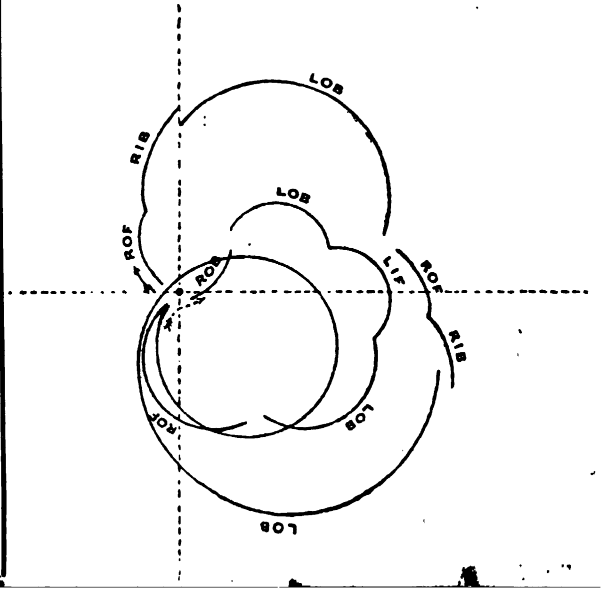
No. 121.

TWICE BACK OFF PASS
AND BACK TWO TURNS
AND FORWARD.



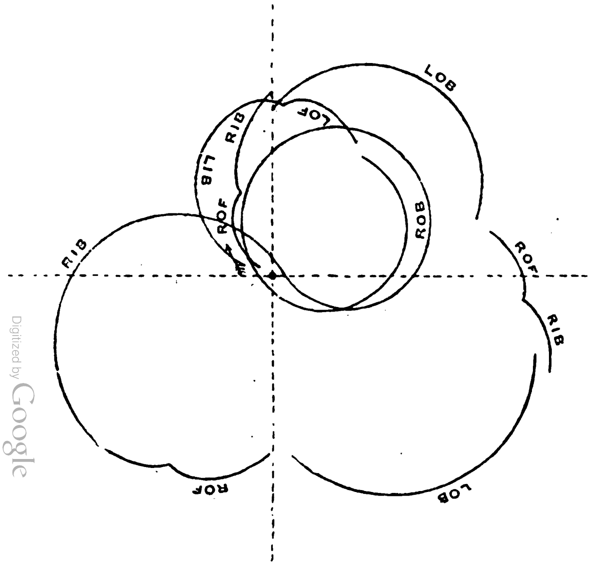
No. 122.

TWICE BACK OFF PASS ENTIRE MEET
AND BACK
AND BACK TWO TURNS
AND FORWARD.



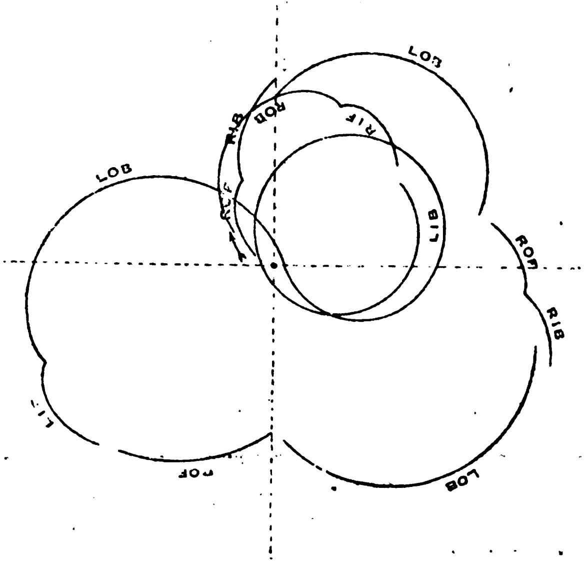
No. 123.

TWICE BACK
AND FORWARD THREE, BACK INSIDE OFF
CENTRE-CHANGE ENTIRE, OFF PASS
AND FORWARD THREE.



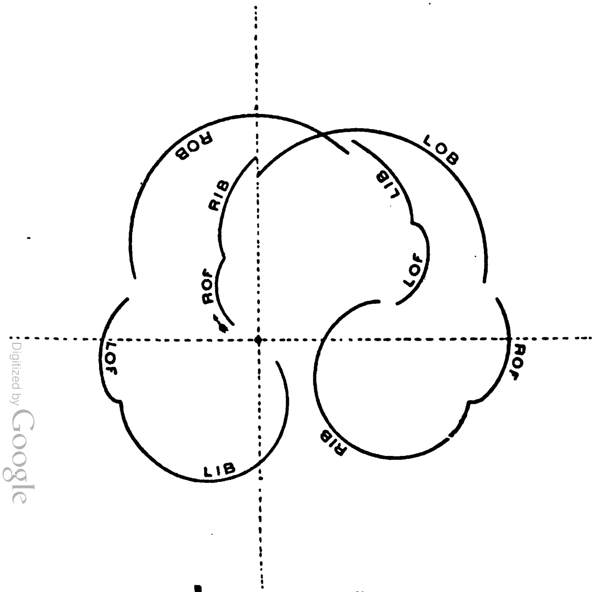
No. 124.

TWICE BACK
AND FORWARD
AND FORWARD INSIDE THREE, BACK OFF
CENTRE-CHANGE ENTIRE, OFF PASS
AND FORWARD INSIDE THREE.



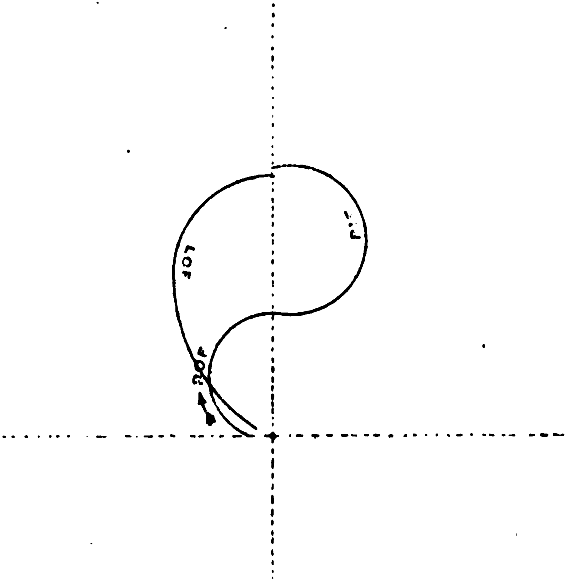
No. 125.

ONCE BACK
AND FORWARD THREE ABOUT
AND ONCE BACK
AND FORWARD THREE.



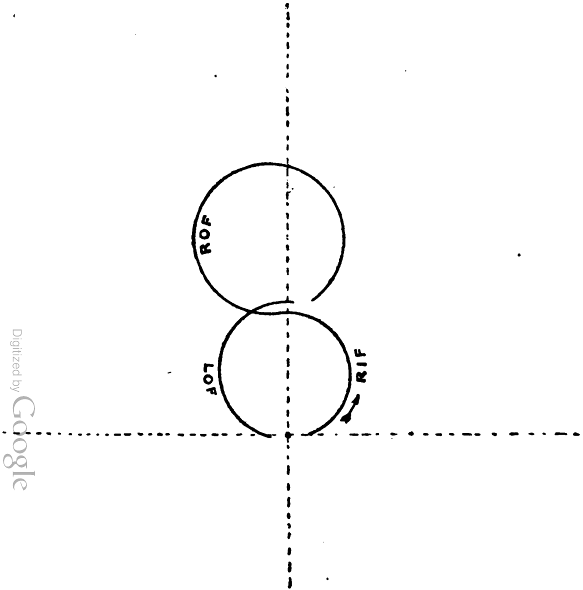
No. 126.

FORWARD CHANGE OUT
AND FORWARD IN.



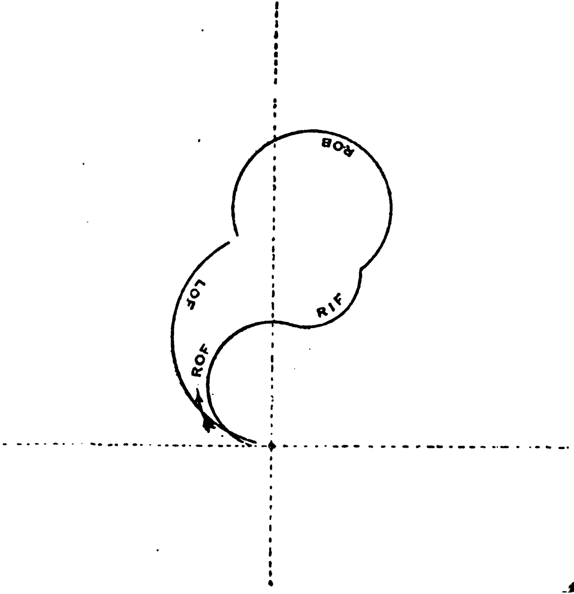
No. 127.

FORWARD INSIDE CHANGE OUT
AND FORWARD IN.



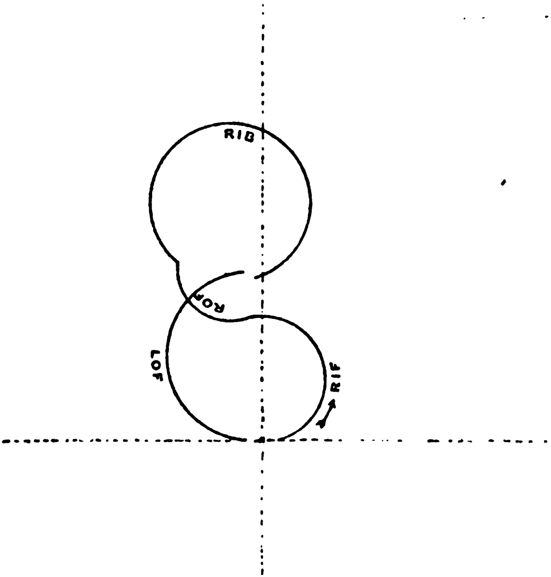
No. 128.

FORWARD Q OUT
AND FORWARD IN.



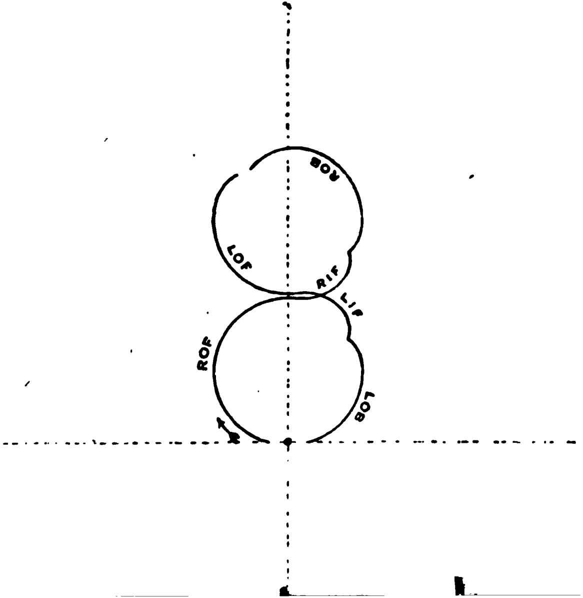
No. 129.

FORWARD INSIDE Q OUT
AND FORWARD IN.



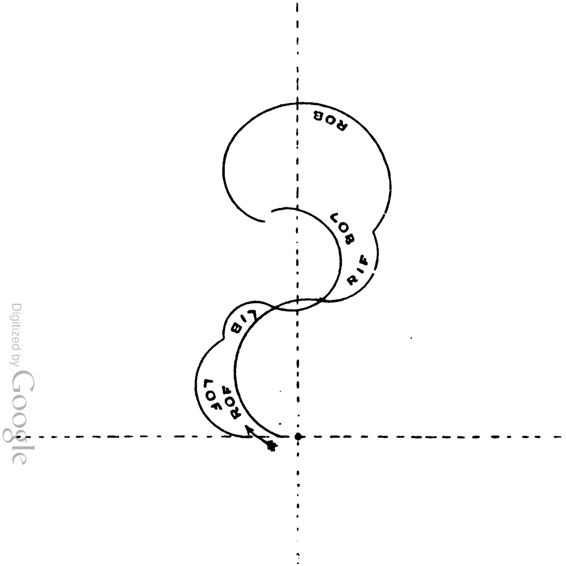
No. 130.

FORWARD Q OUT
AND FORWARD Q IN.



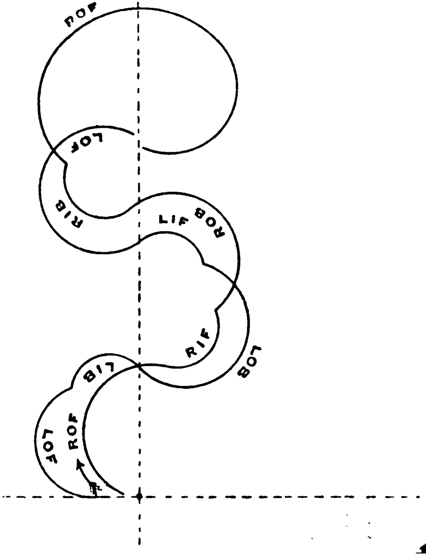
No. 131.

FORWARD Q OUT
AND BACK Q IN.



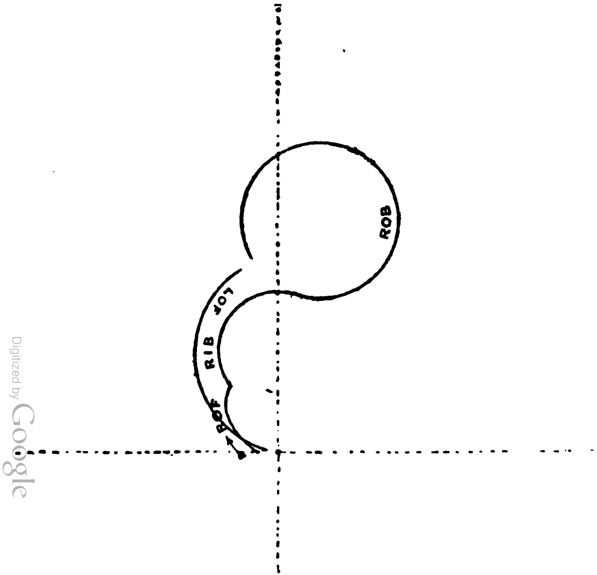
No. 132.

FORWARD TWO Q'S OUT
AND FORWARD TWO Q'S IN.



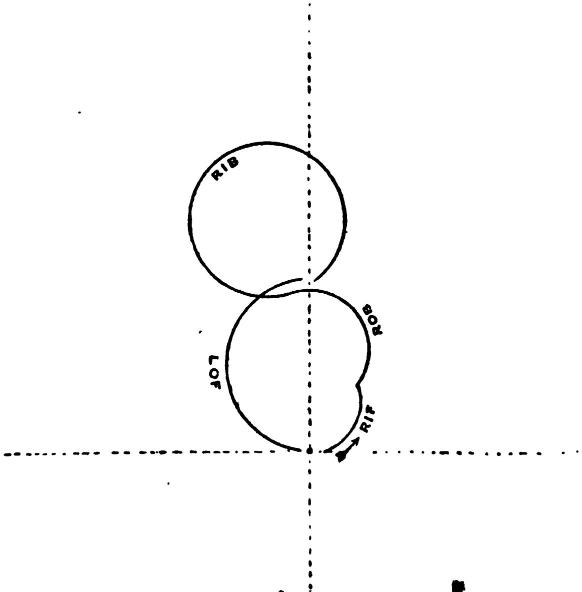
No. 133.

FORWARD REVERSE Q OUT
AND FORWARD IN.



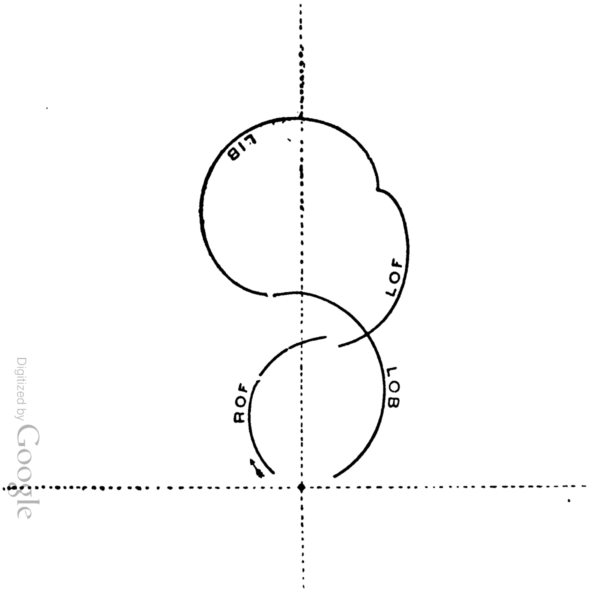
No. 184.

FORWARD INSIDE REVERSE Q OUT
AND FORWARD IN.

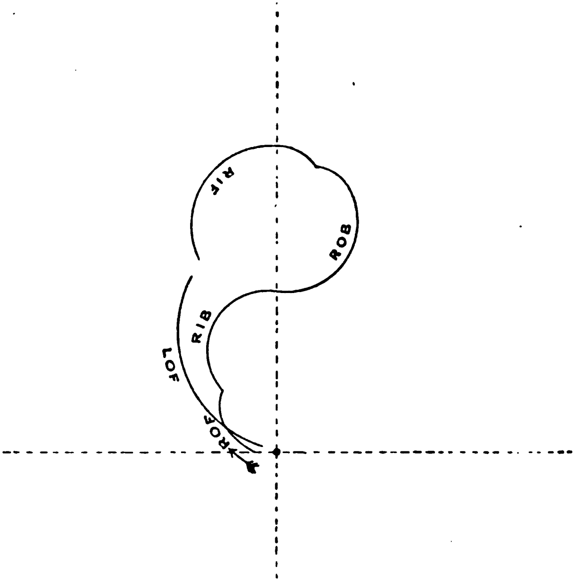


No. 135.

FORWARD AND FORWARD REVERSE Q OUT IN.

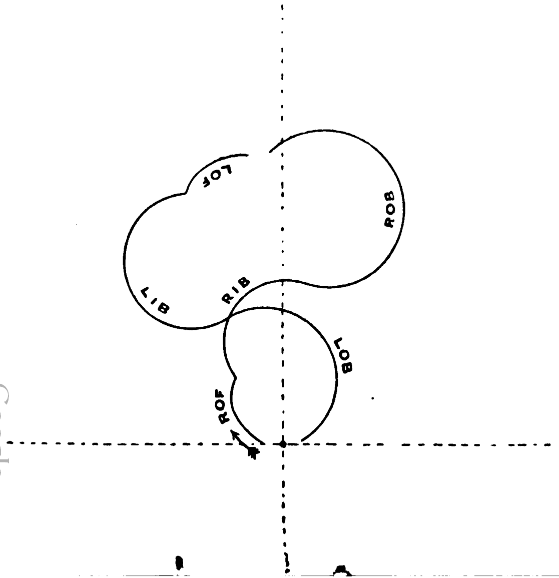


FORWARD REVERSE Q OUT, BACK THREE AND FORWARD IN.



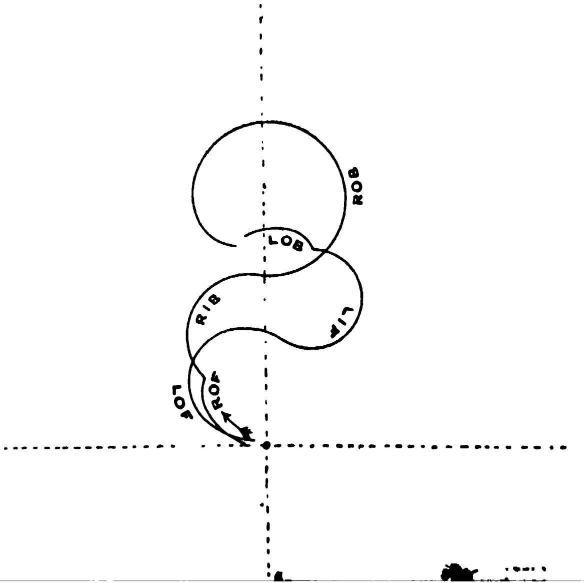
137.

FORWARD REVERSE Q OUT
AND FORWARD REVERSE Q IN.



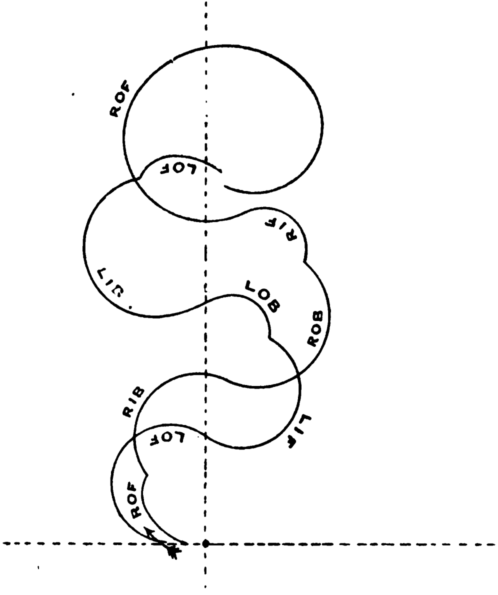
No. 138.

FORWARD REVERSE Q OUT
AND BACK REVERSE Q IN.

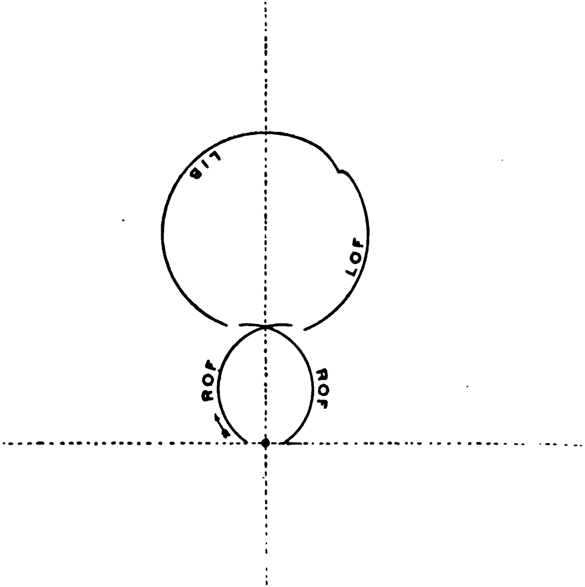


No. 139.

FORWARD TWO REVERSE Q'S OUT
AND FORWARD TWO REVERSE Q'S IN.

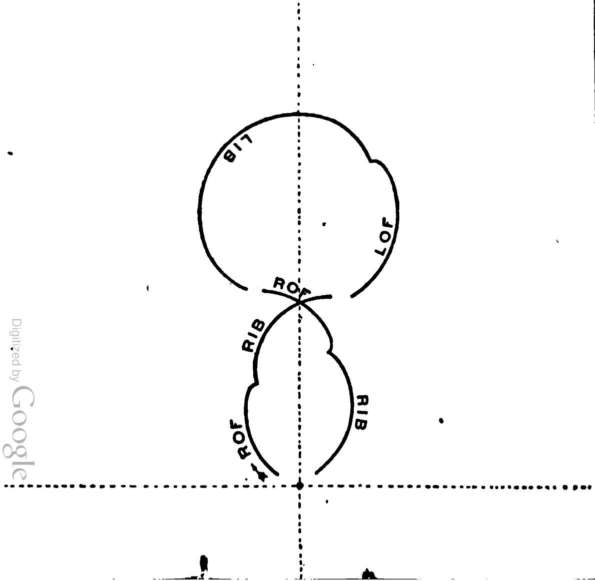


FORWARD
AND FORWARD THREE OUT
AND FORWARD IN.



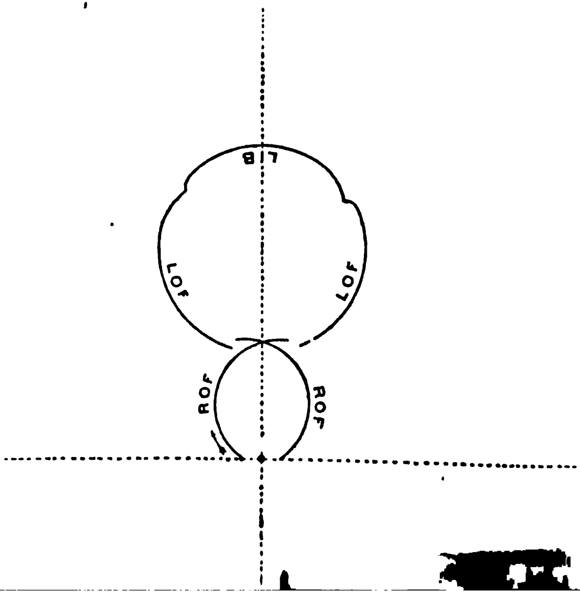
No. 141.

FORWARD THREE
AND FORWARD THREE OUT
AND FORWARD THREE IN.



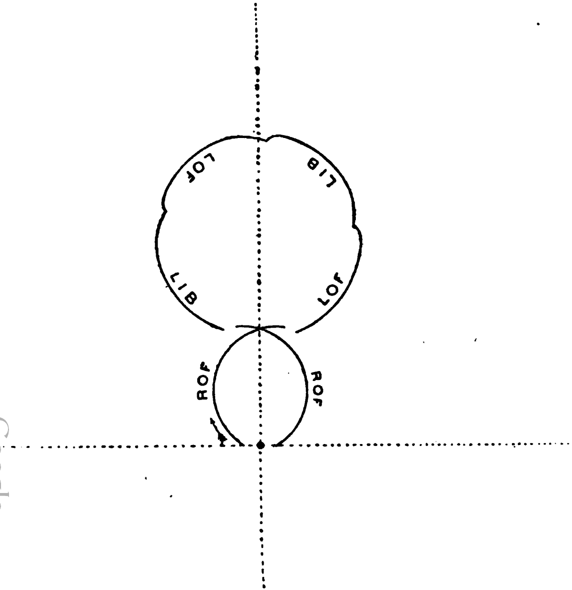
No. 142.

FORWARD
AND FORWARD TWO TURNS OUT
AND FORWARD IN.

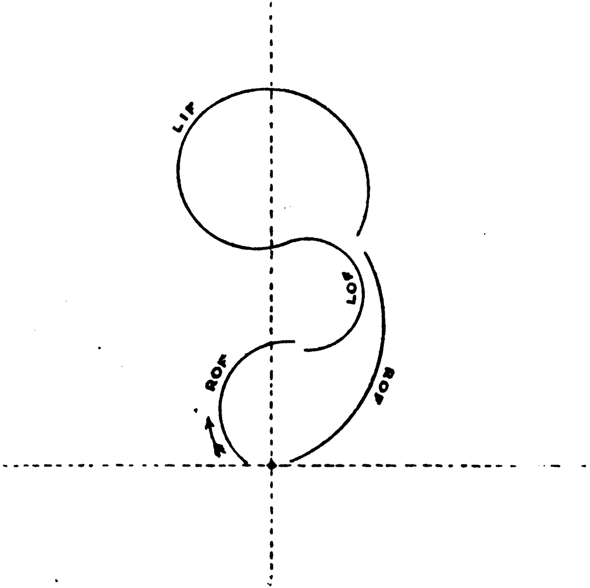


No. 143.

FORWARD
AND FORWARD THREE TURNS OUT
AND FORWARD IN.

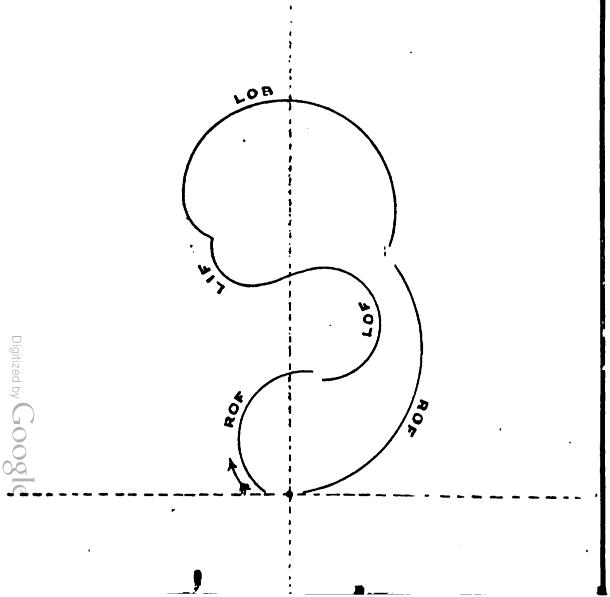


FORWARD
AND FORWARD CHANGE OUT
AND FORWARD IN.



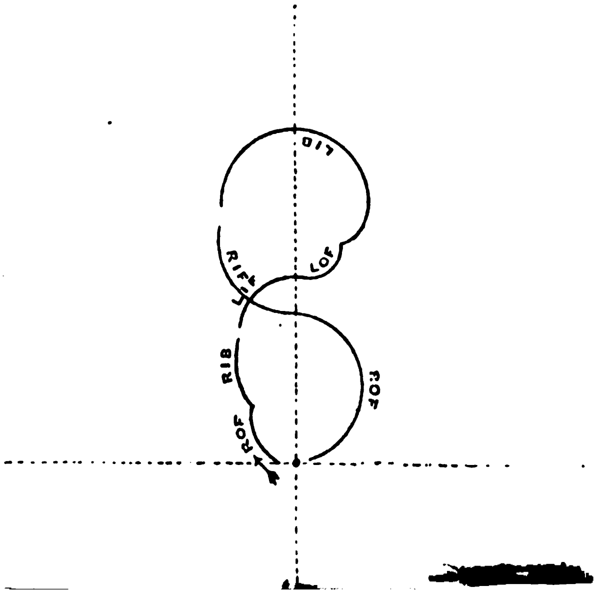
No. 145.

FORWARD
AND FORWARD Q OUT
AND FORWARD IN.



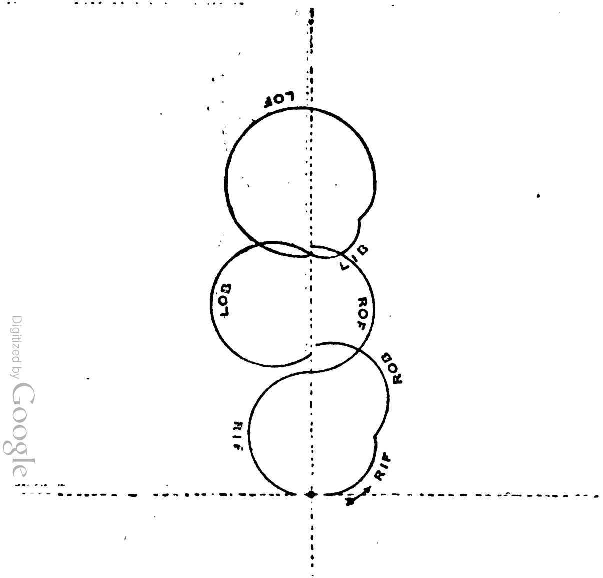
No. 146.

FORWARD THREE
AND FORWARD INSIDE Q OUT
AND FORWARD INSIDE CHANGE IN.

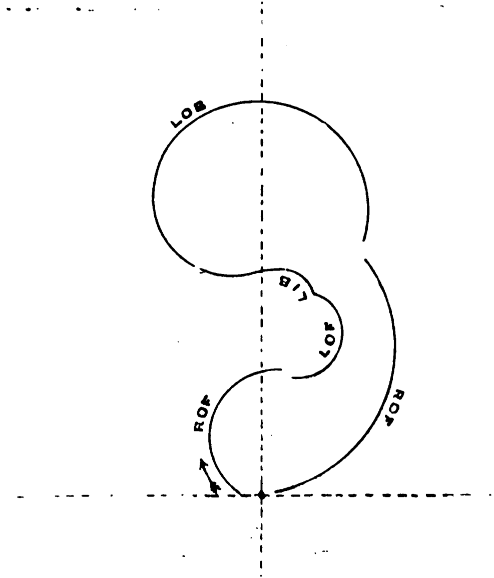


No. 147.

FORWARD INSIDE THREE
AND BACK Q OUT
AND FORWARD CHANGE IN.

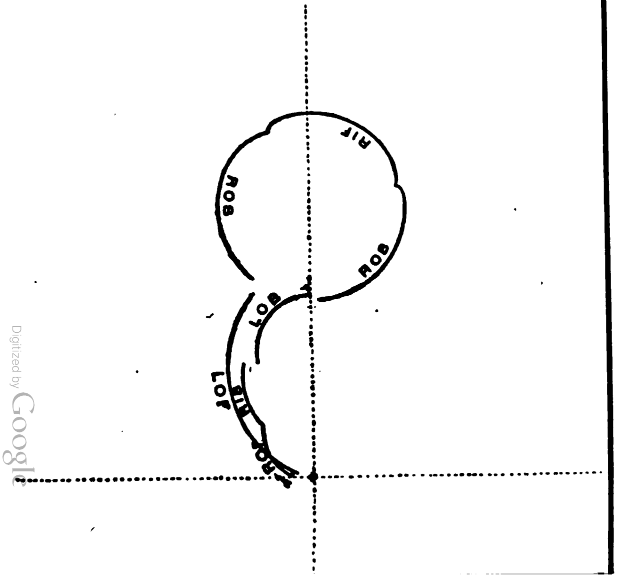


FORWARD
AND FORWARD REVERSE Q OUT
AND FORWARD IN.



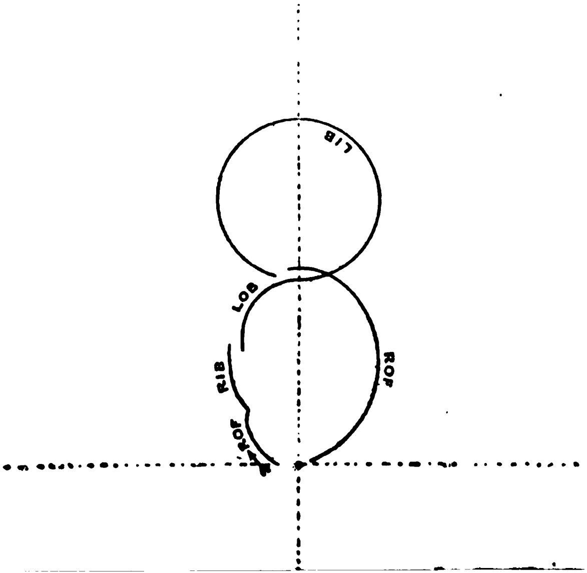
No. 149.

ONCE BACK
AND BACK TWO TURNS OUT
AND FORWARD IN.

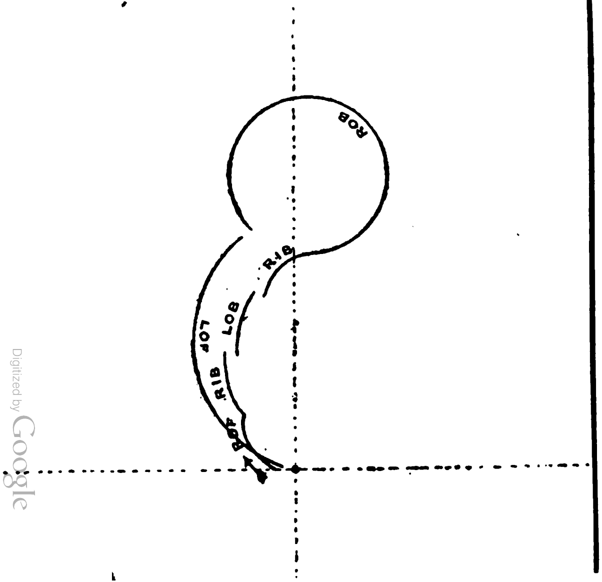


No. 150.

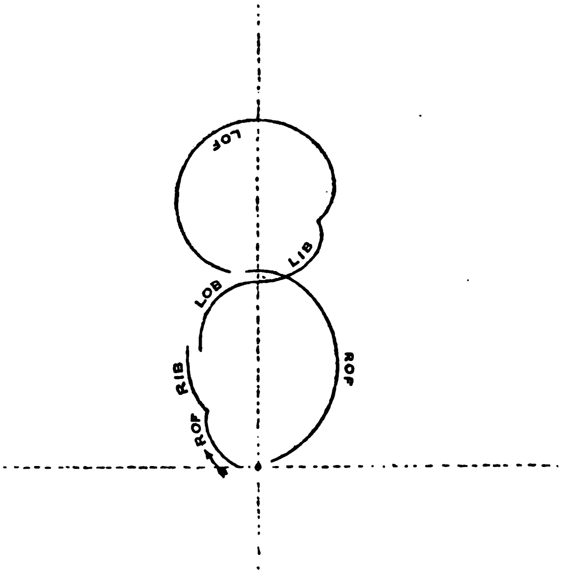
ONCE BACK CHANGE OUT
AND FORWARD IN.



ONCE BACK
AND BACK INSIDE CHANGE OUT
AND FORWARD IN.

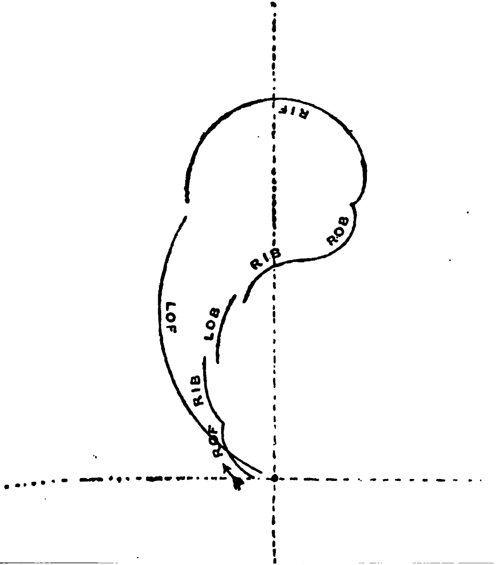


ONCE. BACK Q OUT
AND FORWARD IN.



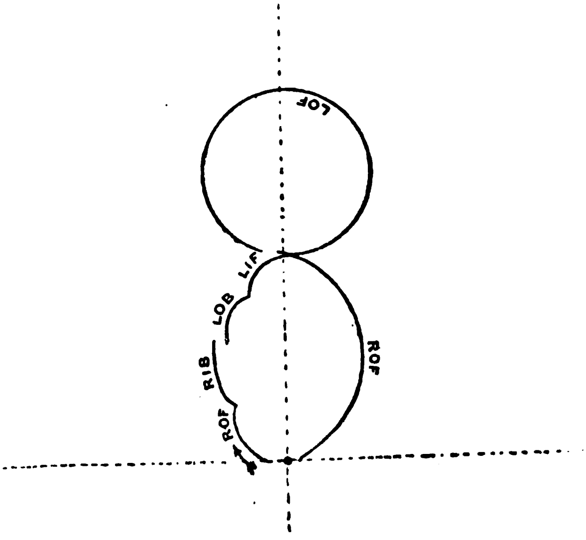
o. 153.

ONCE BACK
AND BACK INSIDE Q OUT
AND FORWARD IN.



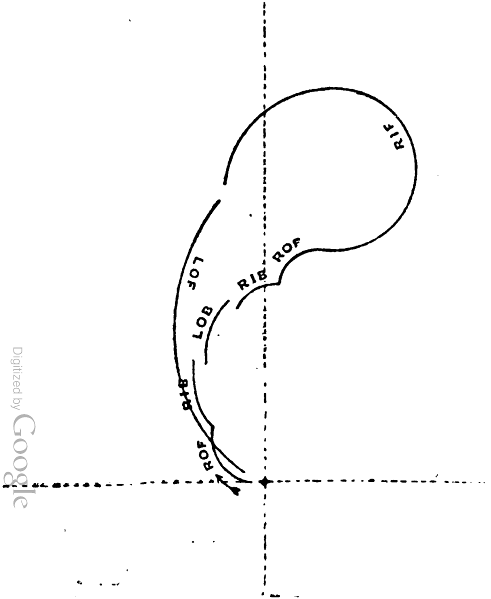
NO. 154.

ONCE BACK REVERSE Q OUT
AND FORWARD IN.

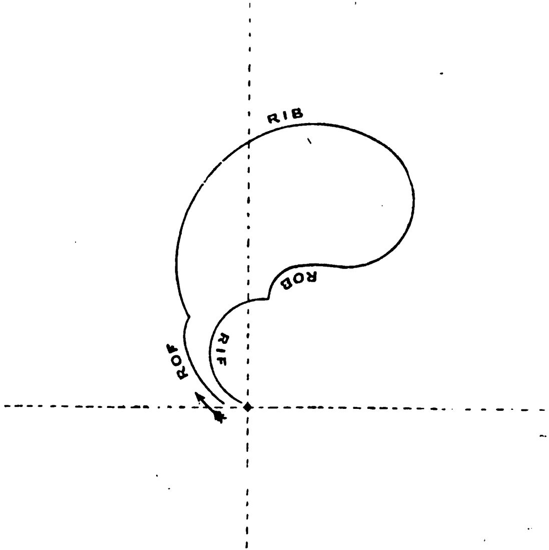


No. 188.

ONCE BACK
AND BACK INSIDE REVERSE Q OUT
AND FORWARD IN.

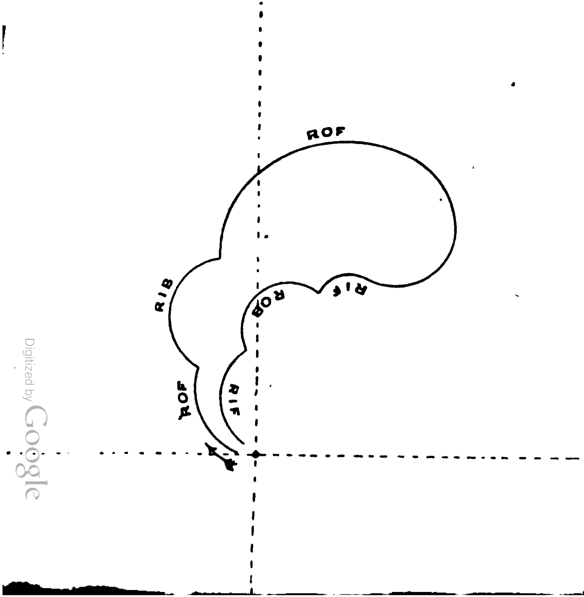


FORWARD THREE OUT, CHANGE BACK THREE IN.



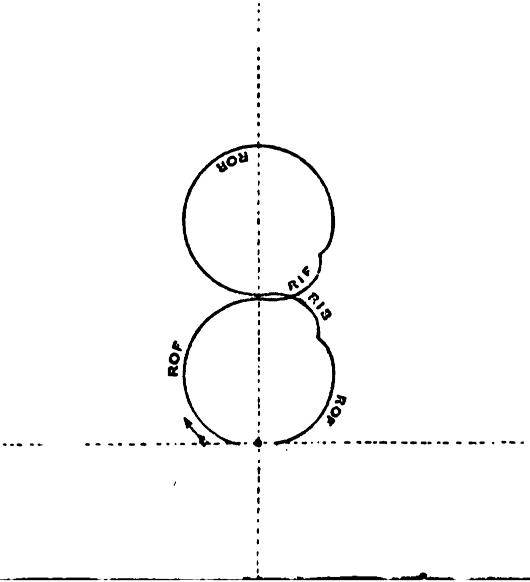
157.

FORWARD TWO TURNS OUT, CHANGE, FORWARD INSIDE TWO TURNS IN.



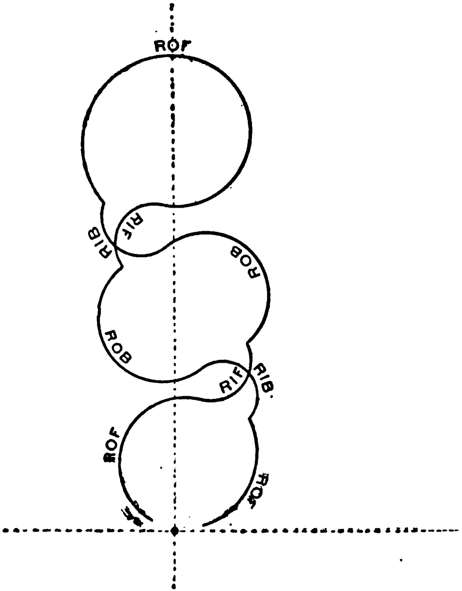
No. 158.

FORWARD TWO Q'S OUT IN.



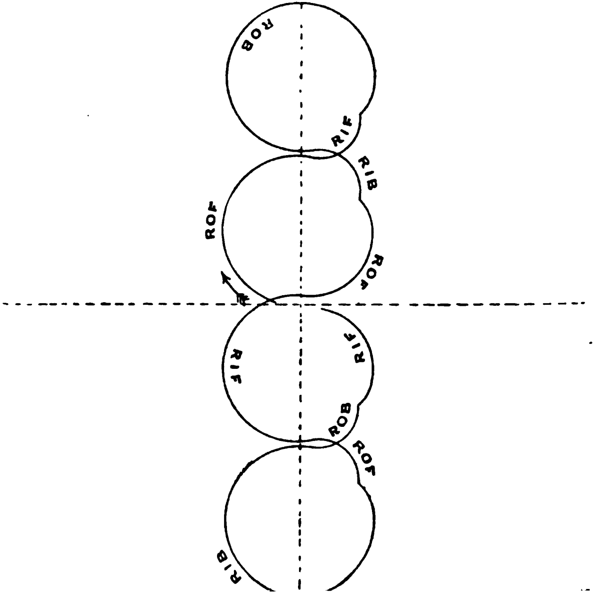
No. 159.

FORWARD TWO Q'S OUT, FORWARD TWO Q'S IN.



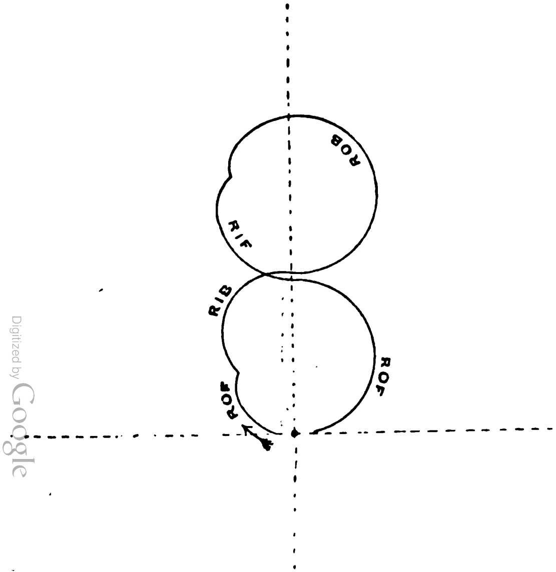
No. 160.

FORWARD TWO Q'S OUT IN, CENTRE-CHANGE, FORWARD INSIDE TWO Q'S OUT IN.



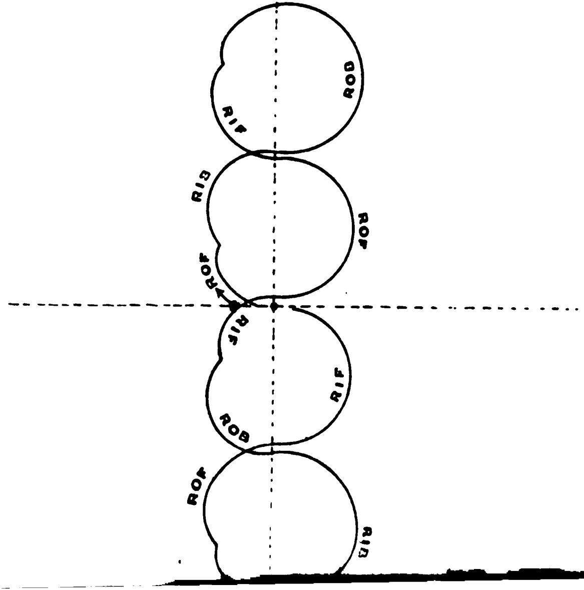
161.

FORWARD TWO REVERSE Q'S OUT IN.



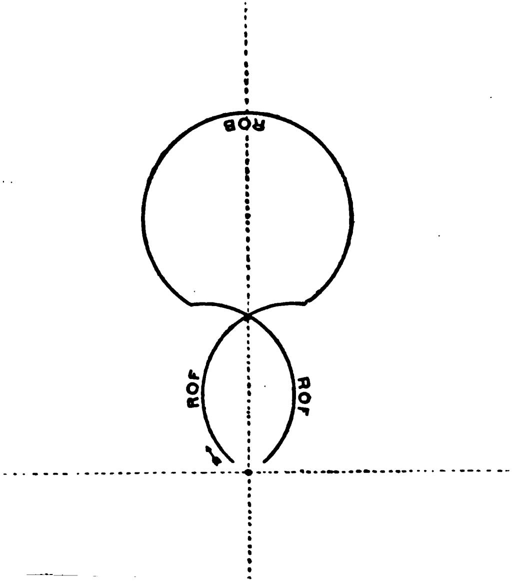
No. 162.

FORWARD TWO REVERSE Q'S OUT IN, CENTRE CHANGE, FORWARD INSIDE TWO REVERSE Q'S OUT IN.

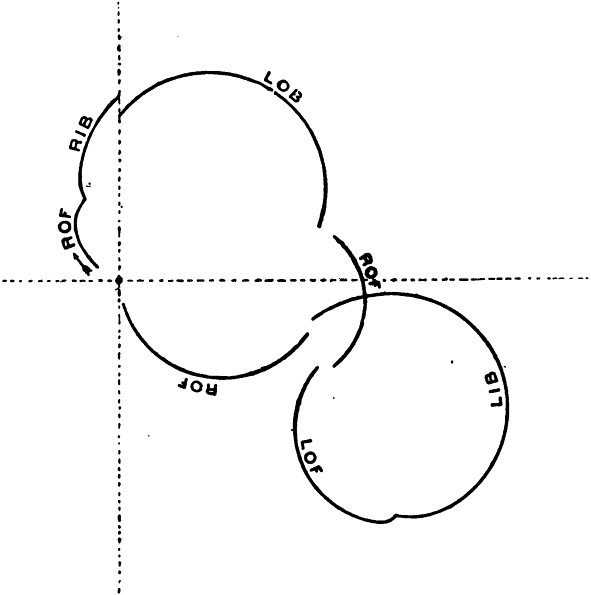


NO. 163.

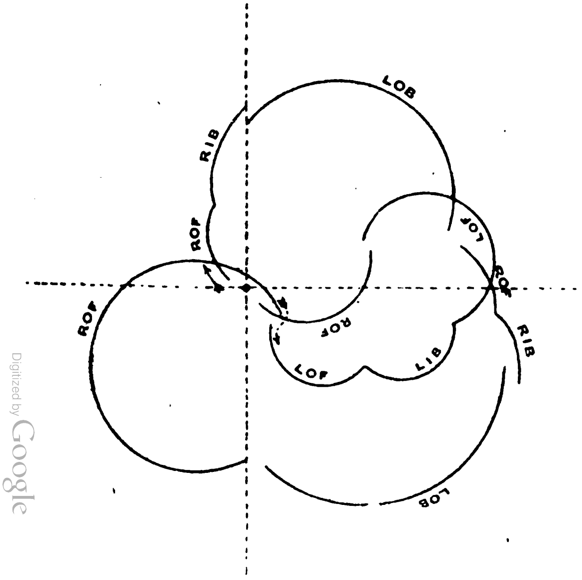
FORWARD ROCKER OUT, BACK ROCKER IN.



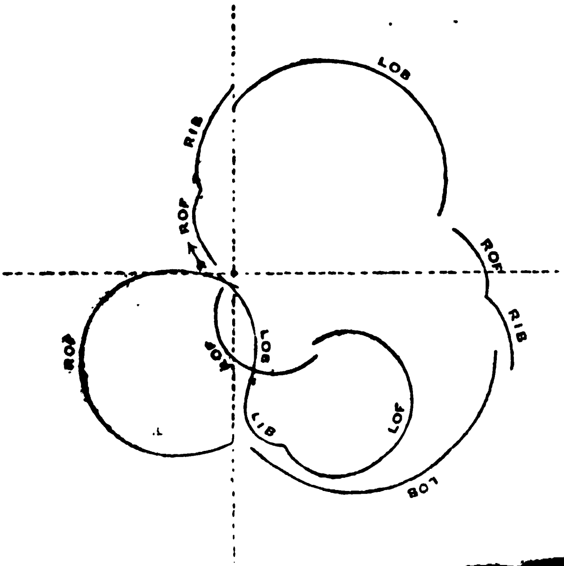
ONCE BACK
AND FORWARD
AND FORWARD THREE OUT
AND FORWARD IN.



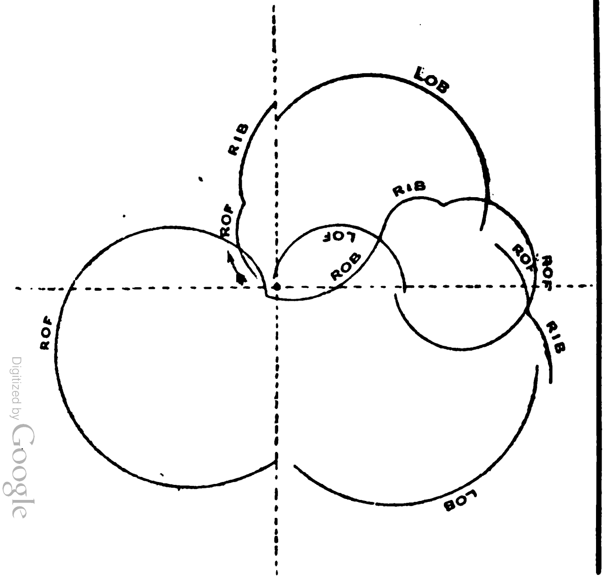
TWICE BACK
AND FORWARD OFF PASS
AND FORWARD TWO TURNS OUT
AND FORWARD IN.



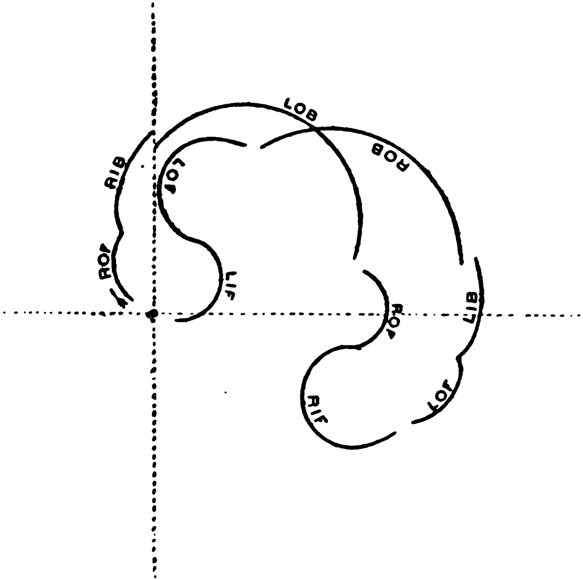
TWICE BACK
AND FORWARD CENTRE-MOHAWK, BACK Q OUT
AND FORWARD IN.



TWICE BACK
AND FORWARD CENTRE-ROCKER, BACK Q OUT
AND FORWARD IN.



ONCE BACK
AND FORWARD CHANGE OUT ABOUT
AND ONCE BACK
AND FORWARD CHANGE.



A PROGRESSIVE SERIES OF

ALTERNATING "CALLS."

EXPLANATORY NOTE.

MANY skaters have testified to the utility of the sets of calls which appeared in the first edition of this work, and we believe that they were extensively used; a well-known lady skater, indeed, is known to have learnt all the sets by heart. That very old-established club, the Edinburgh Skating Club, moreover, printed and circulated amongst its members selections from our calls for use upon the ice. The present series has been compiled with considerable care by one of the authors in the course of the past four or five years, and represents the outcome of a somewhat large experience in calling. The earlier sets have been skated many hundreds of times on Wimbledon Lake, and all the combinations given are therefore known to make good calls, and to work well in practice.

The first four sets are easy and adapted for skaters of moderate attainments, the fifth and sixth sets are progressively harder, and the last two are certainly difficult.

In each set the calls have been arranged in groups in such a manner that if the skaters skate through any one group *twice* in succession, they will find that the separate figures contained in that group have been skated on the right and left foot alternately.

A dash (—) has been employed throughout to indicate a change of foot.

The numbers in brackets following the calls refer to the diagrams which approximately illustrate them.

SET I.

1. Twice back—and forward (13).

---

2. Twice back—and forward centre-change entire (47).
   Forward inside change out—and forward in (127).

---

3. Twice back off meet—and forward three entire (99).
   Twice back—and forward meet—and forward entire (96).

---

4. Twice back—and forward three (14).

---

5. Once back—and forward—and forward inside centre-change entire (48).
   Forward—and forward three out—and forward in (140).

---

6. Twice back—and forward off pass entire (115).
   Forward Q out—and forward in (128).

---

7. Twice back—and forward centre-change-Q—and forward (54).
   Forward three entire (3).

---

8. Forward entire (1).
   Once back—and forward—and forward.
   Forward change out—and forward in (126).

SET II.

1. Once back—and forward—and forward three out—and forward in (164).
   Twice back off meet—and forward Q out—and forward in.

2. Once back—and forward—and forward inside centre-change-Q entire (55).
   Once back—and forward three about—and once back—and forward three (125).
   Forward Q out—and forward change in.
   Forward inside three entire off.

3. Twice back—and forward pass entire (114).
   Forward—and forward two turns out—and forward in (142).
   Twice back meet—and forward three entire (98).

4. Twice back—and forward off centre-three entire (45).
   Twice back pass entire off.

5. Twice back off pass—and forward (116).
   Once back—and back two turns out—and forward in (149).

6. Forward—and once back—and forward (10).
   Forward—and forward inside—and forward (2).

SET III.

1. Once back—and forward—and forward inside off pass entire.
Forward inside—and forward inside Q out—and forward in.

2. Forward three—and back three (6).
Forward inside three—and forward three.
Forward three—and forward three out—and forward three in (141).

3. Twice back three (16).
Forward inside—and forward inside three out—and forward inside in.
Forward inside three—and forward.

4. Once back—and forward off pass—and forward two turns out—and forward in (165).

5. Twice back meet—and back—and forward three (101).
Once back change out—and forward in (150).

6. Twice back meet—and forward inside three entire off (100).
Forward—and forward inside three—and forward (4).
Twice back off meet—and forward entire.

7. Twice back—and forward change (31).
Forward inside reverse Q out—and forward in (134).

SET IV.

1. Twice back—and forward off pass—and forward Q out—and forward in.
   Twice back off pass—and back two turns—and forward (121).
2. Twice back meet—and back change out—and forward in.
   Forward Q—and back out—and forward in.
3. Once back—and forward—and forward inside three off (15).
   Twice back meet—and back entire off (97).
4. Once back—and forward change out about—and once back—and forward change (168).
   Forward inside three—and forward inside three out—and forward inside three in off.
5. Once back Q out—and forward in (152).
   Forward reverse Q out—and forward in (133)
6. Twice back—and forward two turns (25).
   Once back—and forward—and forward inside centre-three—and forward.
   Forward two turns entire (22).
7. Twice back—and forward three, off pass—and forward three out—and forward in.
   Twice back meet—and back two turns—and forward (105).
8. Twice back—and forward pass, three entire (117).

SET V.

1. Forward three turns entire (23).
   Forward Q out—and forward Q in off (130).

2. Twice back centre-change entire (49).
   Forward—and forward Q out—and forward—and forward three in.
   Forward three—and forward inside Q out—and forward inside change in (146).

3. Twice back—and forward Q off (33).
   Forward Q—and forward inside Q out—and forward Q—and forward inside Q in.

4. Twice back centre-change - Q — and forward inside (56).
   Forward inside three—and back Q out—and forward change in.
   Forward inside Q out—and forward inside Q in.
   Forward three entire (3).

5. Twice back (12).
   Forward inside three—and forward inside reverse Q out—and forward reverse Q in off.

6. Twice back—and forward two turns, off pass entire (118).
   Forward three turns—and forward inside three turns off.

7. Twice back—and forward turn, off pass, turn entire (120).

SET VI.

1. Once back—and forward—and forward inside three, pass—and forward.
Twice back two turns, off pass entire off (119).

---

2. Twice back—and forward reverse Q meet —and back entire off (110).
Twice back—and forward Q, off pass entire.
Forward inside Q out—and back Q in.

---

3. Twice back—and forward three turns—and back meet—and back—and forward (108).
Once back—and forward Q out about—and once back—and forward off centre-three entire.
Forward four turns entire.

---

4. Forward two Q's out—and forward two Q's in (132).
Once back—and forward—and forward inside three turns, centre-change-Q—and forward inside.
Forward inside mohawk entire.

---

5. Twice back—and back inside Q.
Forward inside three—and back inside three

---

6. Once back—and forward—and forward inside off centre-three entire off pass —and forward.
Forward three entire (3).
Twice back—and back inside off centre-three entire.

SET VII.

1. Twice back three (16).
Inside once back—and forward inside three off.

2. Twice back—and back inside off meet—and back change out—and forward in.
Twice back Q.

3. Once back—and forward three turns—and back meet—and back two turns—and forward two turns (109).
Forward two turns—and forward two turns out—and forward two turns in.

4. Twice back—and forward Q, centre-change-Q—and forward inside (62).
Forward inside Q, back inside change out—and forward inside Q, back inside change in off.
Forward mohawk—and forward (35).

5. Twice back—and forward centre-rocker entire off (74).
Forward three—and forward inside Q out—and forward inside three—and forward inside Q in.

6. Twice back—and forward turn, off centre-turn, turn—and forward inside (46).
Forward inside bracket entire off.

7. Once back meet—and twice forward (103).
Forward entire (1).

SET VIII.

1. Twice back—and forward centre- mohawk, back Q out—and forward in (166).
   Forward rocker—and forward (39).

---

2. Forward Q—and back three out—and forward—and forward in.
   Forward three, back inside bracket (41).

---

3. Twice back Q, centre-change-Q—and forward.
   Forward three—and inside once back—and forward inside.
   Forward inside rocker-Q out — and forward in.

---

4. Twice back—and forward off centre-mohawk entire (71).
   Forward inside mohawk, back inside Q out—and forward inside Q in.

---

5. Twice back—and back inside off centre-turn-reverse-Q—and forward (67).
   Twice back three turns.
   Inside twice bracket back—and forward inside.
   Forward inside two turns—and forward.

---

6. Forward three—and back Q out—and forward—and forward three in.
   Forward two bracket-Q's out in.

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